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2004

भारतीय पैनोरमा
Indian Panorama

भारत का 35वां अंतर्राष्ट्रीय फिल्म समारोह

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भारतीय पैनोरमा
2004
Indian Panorama

DIRECTORATE OF FILM FESTIVALS
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Editor: SAIBAL CHATTERJEE

Design: S.K. Ghosh

Co-ordination: Manoj Srivastava, DJ Narain, Dharmendra Tiwari, Manju Khanna, Kaushalya Mehra

Production: V.K. Meena, Kishore Kumar, Ganesh Bansal
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Siri Fort Auditorium Complex, August Kranti Marg, New Delhi-110049

Telephone: 26499371/26499378

Fax: 91-11-26497214

e-mail: dffiff@bol.net.in

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Preface

Indian Panorama 2004

The Indian Panorama has always been the high point of the International Film Festival of India. As in the past, this year's selection brings forward talents and styles from all over the country which are constantly enriching the medium, exposing new dimensions and experimenting with different concepts. The relentless pursuit of cinematic excellence through Indian Panorama has resulted in presenting to the world, a window to the vast creative ocean of Indian cinema.

This year's Panorama presents a wide range of cinematic styles and a variety of issues. It represents a cascade of emotions on one hand and complex socio-political issues on the other. Films like 'Not Only rs. Raut', 'Sancharam', 'Juye Poora Xoon' and 'Kaya Taran' draw one's attention to the stark realities facing the society whereas Manasarovar and Bow Barracks Forever invite focus on the gamut of human relationships. The collection also brings forth effectively the lifestyles of tribal populations through fictions like 'Mahul Banir Screng' and 'Mathia'.

The crescendo of emotions and imagination carries on from feature to non feature category. From Satyajit Bhatkal's 'Chale Chalo' bringing alive the process of making of Hindi feature film Lagaan, to down to earth depiction of the Kakamaras (The Crow Hunters) in Dhananjoy Mandal's 'A Journey with kakamaras', Jasmine Kaur's 'Saanjh' and Arun Khopkar's 'Shantiniketan- A Flashback', the non features present a very wide spectrum of observations through films.

I would like to thank Shri Shaji N Karun, Chairman of the feature film jury and Shri Mike Pandey, Chairman of the non-feature film jury and their teams for presenting this excellent selection of Indian Panorama 2004.



NEELAM KAPUR

Director

Directorate of Film Festivals

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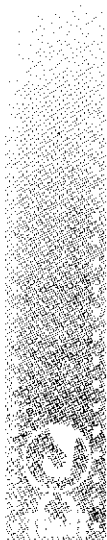
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FEATURE FILMS

Indian Panorama 2004
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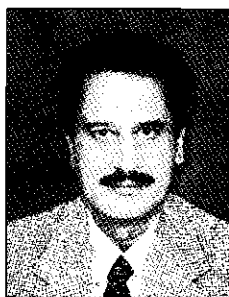


Shaji N. Karun
Chairman

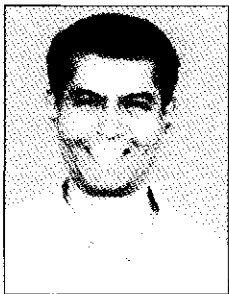
MEMBERS



Pinaki Choudhury



Mohan Sharma



Leslie Carvalho



Meenakshi Shedde

AKALE *At a Distance*

Malayalam/90 minutes/35mm/Colour



SYNOPSIS

Based on 'The Glass Menagerie', the classic American play by Tennessee Williams, 'Akale' is set in the 1970s in a shabby seaside house. Margaret D'Costa and her two adult children — Rose, shy and fragile, and Neil, a restless, poetic soul trapped in a stifling warehouse job — are the occupants. Neil D'Costa narrates their story, revisiting a time when his family longed to escape their drab existence by creating idealized fantasy worlds. The mother dreams of a marriage for her waif-like daughter, who suffers from a limp. Rose is content in the dream life she shares with her collection of fragile glass animals. When a man enters Rose's life, it is filled with earthy laughter and love. He almost magically draws her out but disappears as quickly into the real world outside. Neil has to choose between responsibility for his family and pursuing his own life. Unable to take his mother's pain and taunting anymore, he leaves, sad in the knowledge that he is sacrificing his sister. Years later, Rose's death reunites them.

CREDITS

Producer:	Tom George Kolath
Director:	Shyamaprasad
Screenplay:	Shyamaprasad
Camera:	S. Kumar
Editing:	Vinod Sukumaran
Music:	M. Jayachandran
Cast:	Prithviraj, Sheela, Geethu, Tom George

SHYAMAPRASAD



Born in 1960, Shyamaprasad is a Theatre Arts graduate from the School of Drama of Calicut University. He did his Masters in Media Studies at Hull University, UK. He worked as a media researcher and creative director at the BBC's Pebble Mill studios, besides contributing to Channel Four's multi-racial programmes. His first feature film, 'Agnisakshi', was screened at many prestigious international film festivals, including Karlovy Vary, Cairo and Tokyo. 'Akale', his third feature film, has been received with enthusiasm at the box office. Shyamaprasad's second film, 'Bokshu The Myth', an exploration of a Himalayan legend, was shot with an international team of actors and technicians.

Contact: Windsor Mansion, Apt 90, Kuravankonam, Thiruvananthapuram 695003, Kerala. Phone: +91 471 2437616

DIRECTOR'S STATEMENT

My first acquaintance with Tennessee Williams' play 'The Glass Menagerie' was while I was a teenager student at the Drama School. The play moved me so much and I could find a lot of me in it. It ended up as my diploma production in 1982. More than twenty years later I am coming back to it. The world has changed so much and so have I. But my fascination and

identification with this little gem of dramatic literature is not diminished. In fact it has enhanced in many ways. I see the story and the characters with more compassion and understanding now and I believe 'Akale', as a reinterpretation, is an evidence of that.

'Akale' is essentially about the family in the process of disintegration, then and now. In the story told in flashbacks the father has already left and the adult son, who supports the family, is in the process of being driven out by his need to seek his own life and by his mother's escalating demands.

The theme of memory is important: for Margaret, memory is a kind of escape. For Neil, the older Neil who narrates the events of his life to the audience, memory is the thing that cannot be escaped: he is still haunted by memories of the sister whom he abandoned years ago. But he comes out in the end redeemed by the purifying process of remembrance of things past.

Cinematically 'Akale' called for an unusual freedom of convention in presentation. Expressiveness through unusual ways. A closer approach to truth... a more penetrating and vivid expression of things as they are.

To me 'Akale' is a delicate but passionate sigh for the need for hope, warmth, love, companionship, and self-esteem in order to confront the reality of the present.



BOW BARRACKS FOREVER

English/118 minutes/35mm/Colour



SYNOPSIS

This is the story of Emily Lobo, a middle-aged Anglo-Indian woman living in an old tenement building in Kolkata (formerly Calcutta) called Bow Barracks. Emily is a widow and makes a living by baking cakes and brewing red wine. Her 24-year-old son Bradley is a DJ at a music store, earning very little. Kenneth, her elder son, has migrated to London. Emily hates this city and dreams that Kenneth will call her over to London one day. The call never comes.

This is also the story of Bradley and his Chinese neighbour's wife, Anne Lai, a Bengali Christian woman with whom he is having a secret love affair. Anne's husband, Tom, is an alcoholic who beats her up regularly. Bradley meets Anne furtively and comforts her. Anne is older than Bradley and has a six-year-old son, Jason. It is her love for the impecunious Bradley that prevents her from running away.

A host of idiosyncratic characters people this comedy of a mother and her son. Peter the Cheater, an elderly trumpet player who makes passes at Emily whenever tipsy only to be rebuffed violently. Tom Lai is an illegal sub-tenant involved in shady deals. Jason, a wild brat, is growing up among the street urchins. Rehmat, a Muslim sub-tenant, lives under the constant threat of a promoter but cannot lodge a complaint because his tenancy is illegal.

‘Bow Barracks Forever’ is a story of survival against all odds, a story that mirrors the spirit of the old and undying city, Kolkata.

CREDITS

Producer:	Tapan Biswas
Director:	Anjan Dutt
Screenplay:	Anjan Dutt
Camera:	Indrancel Mukherjee
Editing:	Arghya Kamal Mitra
Music:	Neel Dutt
Cast:	Lillete Dubey, Victor Banerjee, Clayton Rodgers, Neha Dubey

ANJAN DUTT



An actor, singer, musician, songwriter and filmmaker, Anjan Dutt made his first feature film, ‘Bada Din’, in 1997. He has since written and directed numerous telefilms for a TV channel, ETV Bangla. ‘Bow Barracks Forever’ is his second feature. He made his acting debut in Mrinal Sen’s film, ‘Chaalchitra’ (1981), and received the best Maiden Performance Award at the Venice Film Festival that year. Dutt worked as an assistant to Otto Zonchist at the theatre company, Theatremanufaktur, in Berlin in 1984. He has been the lead actor in films made by renowned directors like Mrinal Sen, Buddhadeb Dasgupta, Aparna Sen, Goutam Ghose, Roland Joffe (‘City of Joy’) and Nicholas Klotz (‘La Nuit

Bengali'). Dutt also scripted Mrinal Sen's 'Mahaprithibi' and represented the film at the Berlin Film Festival 1992. His television credits include the hugely popular teenage musical series, 'Half Chocolate' (Alpha Bangla, 2001), 'Rudra Sener Diary' (13 episodes for Doordarshan, followed by 26 episodes for ETV Bangla), and 'Artho', a telefilm that was selected for the international film festivals in Kolkata and Mumbai in 2003.

Contact: 40 Beniapukur Lane, Kolkata 700014. Phone: +91 33 22843760; Fax: +91 33 22491667

DIRECTOR'S STATEMENT

Three years ago a young architect Manish Chakravarty approached me to screen my first feature film 'Bada Din' on the streets of Bow Barracks as a part of a fund raising scheme for the renovation of the building. He got to know that the ancient tenement building in the heart of Kolkata was a garrison mess for the army during the Second World War and was leased to the Anglo-Indians after the war. Since then generations of Christians living there have contributed in their own way to the colour and spirit of Kolkata.

As I got to know the place and the barrack folks a film script started to grow centering around a wine maker who lives there. Towards the middle of the year, film producer Tapan Biswas and his company Cinemawalla came forward to fund it. So began 'Bow Barracks Forever', the first English feature film from Kolkata that attempts to celebrate the cosmopolitan spirit of the city.

It is a story of survival. It is about people, who have no roots, no moorings. People, who in spite of all their idiosyncrasies, weaknesses and failures, finally find courage to come together and decide to stick on to their crumbling tenement and not give in to the promoter. Emily Lobo symbolizes this strange spirit of survival.



CHAMELI

Hindi/105 minutes/35mm/Colour



SYNOPSIS

It is a stormy night in Mumbai. In two different parts of the city, two strangers get ready for the night. Aman Kapoor, 34, an investment banker, drags himself to a party he has reluctantly thrown. Chameli, a woman of the night, readies herself for her hours of business. Both hate the rain.

Aman's car stalls in the pouring rain at Flora Fountain. His mobile phone dies on him forcing him to take shelter in the arches. As he pulls out a cigarette and attempts to light it he realizes he has no match. Chameli emerges from the shadows and offers Aman a lit matchstick. Aman has never met a woman like Chameli. He is stunned.

Their worlds are different. But for one night, Aman is compelled to share this footpath with Chameli till help comes his way or a customer comes hers. The night sparks off a romance unlike any other.

CREDITS

Producer:	Pritish Nandy
Director:	Sudhir Mishra
Screenplay:	Sudhir Mishra, Shiv Kumar Subramaniam
Camera:	Asceem Bajaj
Editing:	Ranjeet Bahadur
Music:	Sandesh Shandilya
Cast:	Kareena Kapoor, Rahul Bose, Rinke Khanna, Yashpal Sharma

SUDHIR MISHRA



Trained at the Film & Television Institute of India, Pune, Sudhir Mishra is a rare non-mainstream filmmaker who has managed to hold his ground in the Mumbai industry. After working on the scripts of highly acclaimed films like Saeed Mirza's 'Mohan Joshi Haazir Ho' and Kundan Shah's 'Jaane Bhi Do Yaaron', he made his directorial debut in 1986 with 'Yeh Woh Manzil To Nahin' (This Was Not Our Destination), which fetched him the National Award for the best debut film of the year. Mishra has made six films in different genres since then, earning both critical and commercial success. In an exceptional feat, he has two feature films in this year's Indian Panorama, 'Hazaaron Khwaishein Aisi', a political epic, being the other.

Contact: Pritish Nandy Communications Ltd, 87/88 Mittal Chambers, Nariman Point, Mumbai 400021. Phone: +91 22 22851125; Fax: +91 22 22871558

DIRECTOR'S STATEMENT

What drew me to 'Chameli', is that at the heart of the film lies a very compelling fantasy- "What if...?"

“What if two people from two very different worlds, who may have never come across each other in their whole life, suddenly become companions through a long rainy night?” What if one of them was a high flying corporate banker, the other a gaudy and scandalously uninhibited prostitute?

In all my films, I have dug beneath the surface to probe the dark and the grey in characters and situations. For the first time I explore a journey that starts at the other end. ‘Chameli’ takes off as a story of two distinctly dark characters, one a prostitute by night and the other a banker, grappling with a personal tragedy. But as the rain lashes down the arches of Flora Fountain, moments and situations gradually wash off their masks and defences, revealing two people who desperately want to connect.

To me, it’s not the rain that keeps them stranded on the pavement that night. They don’t leave simply because they have nowhere to go. The night starts out as an escape from their own private hell but leads up to a magical connection between two totally disparate people.



CHAYAM

Malayalam/90 minutes/35mm/Colour



SYNOPSIS

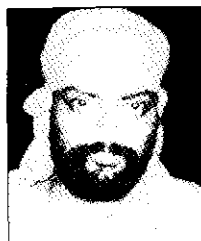
'Chayam' reveals the fear and uneasiness of those rare few to whom the hypnotic beauty of death has been revealed. Madhavan's strength does not fail him in ferrying the boat that traverses between the two shores of the mind. Though Madhavan can surmount every obstacle by the sheer force of his masculinity, his spirit fails as the first echoes of death's footsteps rises within the recesses of his heart. Madhavan, who personifies the pulse of the village, can only watch with pain those souls around him seduced by the charm of Death.

The sight of the blooms that had yet to become fruits strikes Madhavan with the realization that the dreams of his short life too would remain unrealized. When Death calls on his wife Gauri in the guise of a lover with the smile of the moon on his lips, he tries to stop him on the other shore but fails. Even as he accepts Death on this shore and watches Gauri walk to the shore of Eternal Peace, the truth that is Death dawns painfully on him.

CREDITS

Producer:	T.K. Sulaiman
Director:	Biju C. Kannan
Screenplay:	Siva Prasad Eravimangalam
Camera:	Saroj C.H. Padi
Editing:	Ajith
Music:	M.D. Ashok
Cast:	Manoj K. Jayan, Shana Basu

BIJU C. KANNAN



Biju C. Kannan, 28, is the holder of a diploma in film direction from Kerala Chalachithra Academy. He belongs to Alapuzha district of Kerala. Chayam is his first film.

Contact: T.K. Sulaiman, Best 'O' Fine Cinemas, Layam Square, Layam Road,

Ernakulam 682011, Kerala.

Phone +91 484 2360308

DIRECTOR'S STATEMENT

Attempts have been made in 'Chayam' to effect a total change in the approach to the conventional visual awareness of the medium of cinema. This film is a pointer to 'our' lack of substance as distinct from the lack of substance in terms of storytelling. While rejecting the visual symbols of the great predecessors, enough space has been provided for the intellectual intervention of the viewer. The thrust of 'Chayam' is on the strong approach of those who view cinema as a serious medium.



CHOKHER BALI *A Passion Play*

Bengali/145 minutes/35mm/Colour



SYNOPSIS

Adapted for the screen from Nobel laureate Rabindranath Tagore's novel of the same name, 'Chokher Bali' is a period film set in undivided Bengal, 1902-1905, when the raging political turmoil over the proposed partition of the province was at its peak. It is a psychological study of relationships between the sexes in a landed family.

The story revolves around four young people, two men and two women. Mahendra (Prosenjit) is a spoilt young dandy. His closest friend is Behari (Tota Raychowdhury). The two young men are studying to become doctors. Mahendra's mother, Rajlakshmi (Lily Chakraborty), has a girl in mind for his marriage. The girl, Binodini (Aishwarya Rai), is beautiful and accomplished but the whimsical Mahendra refuses to marry her. So does Behari. Binodini, therefore, finds another husband only to be widowed within a year.

Mahendra finally settles down with Ashalata (Raima Sen), a girl who was originally engaged to Behari. It is obvious that, despite their closeness, there is a spirit of competition between the two men. Mahendra wants what Behari has and expects Behari to give in to him. Mahendra's mother, unhappy with his marriage, storms out of the house and takes refuge in her childhood home. There, she meets Binodini and impulsively brings her back to Calcutta with her. In the city, Binodini meets the young men who she might have married. She is keenly aware of the life she has lost and resents the fact that the naïve Ashalata has what she cannot.

Binodini, condemned to the deprived life of a widow shrouded in white, begins to manipulate Ashalata in order to get closer to the young men...

CREDITS

Producer:	Shrikant Mohta and Mahendra Soni
Director:	Rituparno Ghosh
Screenplay:	Rituparno Ghosh
Camera:	Abhik Mukherjee
Editing:	Arghya Kamal Mitra
Music:	Debojyoti Mishra
Cast:	Aishwarya Rai, Prosenjit Chatterjee, Raima Sen, Tota Raychowdhury, Lily Chakraborty

RITUPARNO GHOSH



Born in 1962, Rituparno Ghosh has had a brilliant career that started with copy writing. He then went on to make ad films for a very reputed national ad agency. He started his career as a filmmaker with a children's film 'Hirer Angti' in 1992. His second feature film 'Unishe April' (1994) won the National Award for the best film of the year. Almost all his films have won

National Awards and have been selected for the Indian Panorama. These include 'Dahan', 'Asookh', 'Bariwali', 'Utsab' and 'Shubho Muhurat'. 'Chokher Bali' was in the Competition section of the 2003 Locarno Film Festival while the prolific director's latest film, Raincoat, was in the fray for a Golden Bear at the 2004 Berlin Film Festival.

Contact: Shree Venkatesh Films, Room # 508, 6 Waterloo Street, Kolkata 700069. Phone: +91 33 22480267; Fax: +91 33 22101124

DIRECTOR'S STATEMENT

What relevance does a story written in the Bengal of 1902 have in the fast-paced angst-ridden world of today? The relevance is of history. Time changes the way you look at everything.

The story that Rabindranath Tagore wrote was a story about four young people trapped in a tangle of sensuality. It was set against the background of a big house in Kolkata but had no reflection of the sociopolitical turmoil that was rife at the time because Tagore could not then foresee the consequences of the Partition of Bengal.

Nor could he anticipate the far-reaching developments that would take place in science and philosophy. These would put a different spin on his story as we see it now.

Even hues took on a new significance...the colour red is germane to the film 'Chokher Bali'. In much of 19th century India, it stood for passion or fertility. Now, after two world-shaking rebellions, we recognise red as the colour of rebellion, too.

Binodini's partiality to red might signify a dedication to desire. On closer examination, her passion is, in reality, the passion of rage.

In this film, a household in disarray is set against a state in turmoil. The breaking up of a home is linked with the destruction of a nation's pride. A widow's striving for freedom is equated with a country's struggle for independence.



HAZAARON KHWASHEIN AISI

Twist With Destiny

Hindi/125 minutes/35mm/Colour



SYNOPSIS

Set against a backdrop of immense political turmoil in the country, the film tells the story of Siddharth Tyabji, the son of leftist liberal parents, Geeta Rao, the daughter of a brilliant but conservative scientist, and Vikram Malhotra, a small-town boy totally contemptuous of his father's inconsequential political idealism. The story begins in a prestigious Delhi college where the three have completed their under graduation and are charting out their future. Geeta is in love with Siddharth but politics is Siddharth's first love. Vikram, however, is madly in love with Geeta.

Siddharth decides to join the Naxalite movement in the villages of Bihar to fight for the cause of the peasants there. Geeta goes to England for further studies. Vikram taps his connections to become a 'fixer' in the corridors of power. Five years on, Vikram, now the toast of the town, meets Geeta at a party. She is now a

journalist but suffers an unhappy marriage. Vikram then follows Geeta on one of her journalistic trips into a village. Only there he discovers that Geeta is still carrying on her affair with Siddharth.

Geeta eventually joins Siddharth's movement in Bihar and soon they get married. It is 1975 and a state of Internal Emergency is declared in the country. For Vikram, things couldn't be any better, He is on the right side of the power equation but Geeta and Siddharth are in trouble. Still smitten by her, Vikram uses his connections and gets Geeta to Delhi. He learns that the police have orders to kill Siddharth. But it is important for Vikram to keep the man alive because the latter means so much to the only woman he has ever loved. But fate has surprises in store for the three.

CREDITS

Producer:	Pritish Nandy
Director:	Sudhir Mishra
Screenplay:	Sudhir Mishra, Shiv Subramaniam, Ruchi Narain
Camera:	Jacques Bouquin
Editing:	Catherine D'Hoir
Music:	Shantanu Moitra
Cast:	Kay Kay Menon, Shiney Ahuja, Chitrangada Singh, Yashpal Sharma

SUDHIR MISHRA



Trained at the Film & Television Institute of India, Pune, Sudhir Mishra is a rare non-mainstream filmmaker who has managed to hold his ground in the Mumbai industry. After working on the scripts of highly acclaimed films like Saeed Mirza's 'Mohan Joshi Haazir Ho' and Kundan Shah's 'Jaane Bhi Do Yaaron', he made his directorial debut in 1986 with 'Yeh Woh Manzil To

Nahin' (This Was Not Our Destination), which fetched him the National Award for the best debut film of the year. Mishra has made six films in different genres since then, earning both critical and commercial success. In an exceptional feat, he has two feature films in this year's Indian Panorama, 'Chameli' being the other.

Contact: Pritish Nandy Communications Ltd, 87/88 Mittal Chambers, Nariman Point, Mumbai 400021. Phone: +91 22 22851125; Fax: +91 22 22871558

DIRECTOR'S STATEMENT

Those who have seen 'Hazaaron Khwaishein Aisi' have felt it's a very political film. I don't know... But it definitely is about people who take on the politics of the times, head on.

It is also about fathers and sons. Sons who are unwilling to accept the idea of India, which they have inherited.

Probably my most personal film, through 'Hazaaron...' I have strived to understand a generation that has inspired me, disgusted me, challenged me and puzzled me through the years. A generation grappling with their solutions for a better system. A generation ridden with ironies, of egalitarian dreams on one hand and corroding fraudulence on the other.

Many critics of the film have observed that Siddharth is a borrowed character from some western film; that his conviction and ultimate failure isn't really true to the times. The observation appears ridiculous when you even scratch the surface a little. It's not that I enjoy Siddharth's failure, but no one can deny that people like him existed and collapsed. At least I didn't take my character all the way to the World Bank, where many 'idealists' of the times actually ended up.

Similarly Vikram starts out hating his father's namby pamby idealism and has a reaction quite opposite to Siddharth's... but eventually, it is the father who rises in the son.

And Geeta... poised at the centre of the film, powerful yet non judgmental, accepting yet stubborn, somewhat wicked yet trying to be compassionate, probably personifies my own perspective in the film through the choices she makes and embodies the generation itself.

At one level, 'Hazaaron...' is a love story between Vikram and Geeta. An aching unrequited romance. But most importantly, the film tries to articulate a total idea of India, as opposed to a crude western notion of India being a hell hole, or a land of exotic mystical kitsch.

Sometimes, even I find it puzzling to fathom the labyrinths of this film... but it's a film which I love to see over and over again, because it's outside me and about characters I love, even in their failures.



HEDA-HODA *The Blind Camel*

Hindi & Kachhi/84 minutes/35mm/Colour



SYNOPSIS

Dhrang is a sleepy village in the northwestern arid region of Kutch. Here lives the couple Valji and Dhanbai with their son Sonu and daughter Lakshmi. Young Sonu presumes that people do not really understand his feelings. The role model for him is his father Valji, whose valiant stand unites the youth to defend their hamlet against the threat of a perverted ex-resident to burn down the village. One day Valji is indisposed. Sonu volunteers to take the camels for grazing. Valji is reluctant but on the insistence of his wife allows the children to take the camels out.

When Sonu and Lakshmi take a break for food, the camels drift away. Lakshmi is exhausted so Sonu leaves her in the nearby hut of a woman artisan. Meanwhile, Sonu finds himself alone in the wilderness with no camels in sight. He unwittingly crosses the border and reaches someone's house in Pakistan. Pakistani herdsman Razak and his wife Mariam are scared. At night, Razak

surreptitiously takes Sonu across the border with the promise to deliver the camels at the border check post. The experience, however, has opened out the world for Sonu and that leads to further adventures.

CREDITS

Producer:	Children's Film Society, India
Director:	Vinod Ganatra
Screenplay:	Ajit Duara, Vinod Ganatra
Camera:	Chandan Goswami, supervised by Rajan Kothari
Editing:	Vinod Ganatra
Music:	Vanraj Bhatia
Cast:	Shivaji Saram, Suhasini Mulay, Swati Dave, Ashok Banthia, Parikshit Sahni

VINOD GANATRA



Vinod Ganatra has been active in the film industry since 1983. While working as an independent editor and with television and the Indian Space Research Organisation, he launched his own production company, Movieman. He has several awards to his credit. Widely travelled, he has also served on several international juries. 'Heda-Hoda' is Ganatra's debut feature film.

Contact: Children's Film Society, India, Films Division Complex, 24 Dr G. Deshmukh Marg, Mumbai 400026. Phone: +91 22 23802870; Fax: +91 22 23805610

DIRECTOR'S STATEMENT

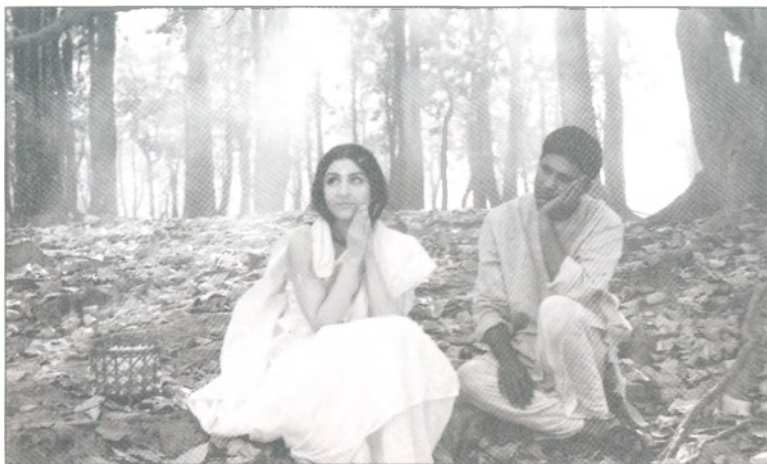
'Heda-Hoda' is a depiction of the triumph of the innocence of children and the affection of animals over bureaucratic laws

and their rigid implementation that undermines human values. It is a simple film as it is meant for children. The subject is viewed through the standpoint of children on either side of the border. Hence there is no political or social commentary. The words India and Pakistan are not even mentioned. That is why it is merely Heda (here) or Hoda (there).



ITI SRIKANTA *Yours Truly, Srikanta*

Bengali/122 minutes/35mm/Colour



SYNOPSIS

Adapted from Bengali litterateur Sarat Chandra Chattopadhyay's 1917 novel, 'Srikanta', the film examines the male protagonist's relationship with the two women that he is torn between – the seductive Rajlakshmi and the enigmatic Kamallata. He encounters them during his journeys without destination. Rajlakshmi is his childhood sweetheart who is now a renowned courtesan. Kamallata, on the other hand, is a beautiful but ascetic member of a religious commune. While Rajlakshmi is driven by a fierce desire to possess Srikanta, Kamallata is happy to liberate him from any kind of commitment and bondage.

Who is Srikanta? Is he the author Sarat Chandra's alter ego? Or is he a fictionalized character who portrays, in bits and pieces, slices from the author's own life? He is perhaps a metaphorical, idealistic creation who represents the dream of every man to break away from worldly ties and step out into the open world for an

unfettered exploration of an alternative way of life.

Through this story of one man's search for truth, love and contentment, 'Iti Srikanta', like the novel on which it is based, also addresses larger issues of secularism and humanity, which are often sacrificed at the altar of rigid dogma and religious fanaticism.

CREDITS

Producer:	Deepak Bajaj
Director:	Anjan Das
Screenplay:	Shantasree Sarkar, Rajarshi Roy
Camera:	Shirsha Roy
Editing:	Sanjeev Dutta
Music:	Bikram Ghosh
Cast:	Adil Hussain, Soha Ali Khan, Reema Sen, Piyush Ganguly

ANJAN DAS



Anjan Das, 52, made his first film, 'Sainik', in 1976. After directing a Nepali feature film, 'Arko Janma', in 1984, he ventured into the world of documentaries and commercials and served as an audio-visual consultant to reputed ad agencies in Kolkata for many years. His third feature film, 'Saanhbatir Roopkathara' (Strokes and Silhouettes), based on a story by eminent Bengali poet Joy Goswami, was released last year and acquired for international distribution by Columbia-Tristar. The film was invited to numerous film festivals – London, Rotterdam, Madrid and Edmonton, among others.

Contact: 4 Panditia Place, 1st Floor, Kolkata 700029. Phone: +91 33 24750551; Fax: +91 33 22407346

DIRECTOR'S STATEMENT

'Srikanta' the novel and Srikanta the character are universal, which explain myriad elements of human life such as existence,

death, love, hate, jealousy, God and religion through subtle and delicate layers of exploration and understanding. I would define the film as a journey of a man into the world out there, which runs parallel to a journey within himself, through his travels and relationships that change from time to time and place to place. Interwoven into the story are larger questions on religion, on the hypocrisy of institutionalized spirituality, about man-woman relationships, about secularism where Gauhar, a Muslim, is writing his own version of the 'Ramayan'...



JUYE POORA XOON

The Self Triumphs

Assamese/105 minutes/35mm/Colour



SYNOPSIS

This is a fictionalized story born out of events and experiences in Assam in the late 20th century. Manab, 27, comes home from Rajasthan after receiving a letter that his family (comprising an elder brother Koseswar, a sister-in-law Prabha, a nephew and niece) is facing some difficulty. On the very night that he arrives, suspected land-grabbers and illegal immigrants torch their house. They flee and arrive at the home of Prabha's father, who offers them a plot of land by the riverside. The family accepts the offer. Manab goes to salvage the abandoned land with the help of his mentor, Mr Jain, under whom he had been working all this while. While Manab is away on the mission, Koseswar and his newly built house perish in swirling floods. A shattered Prabha finds a job as a domestic help in the house of a widower, Bidyadhar. Jain offers Manab a job in a new factory where the businessman

anticipates trouble from local youths demanding 100 per cent employment. The struggles of Prabha and Manab run a parallel course and both learn to cope with adversities by letting their inner self guide them.

CREDITS

Producer:	Sanjib Sabhapandit
Director:	Sanjib Sabhapandit
Screenplay:	Sanjib Sabhapandit
Camera:	Mrinal Kanti Das
Editing:	A. Sreekar Prasad
Music:	Aniruddha Baruah
Cast:	Jatin Bora, Bina Patangia, Master Nishanta Baruah

SANJIB SABHAPANDIT



Born in 1957, Sanjib Sabhapandit is a mechanical engineer and has an MBA degree. An entrepreneur, he has established several industries and educational institutions in Assam. An author of two books, he is the first to conceptualize and execute a sound and light show in northeastern India. 'Juye Poora Xoon' is his debut feature film.

Contact: Maanpee Creation, Axiom Jatiya Vidyalaya Complex, Noonmati, Guwahati 781020. Phone: +91 361 2556647

DIRECTOR'S STATEMENT

Crises, man-made or nature-driven, are inevitable in life. However catastrophic a crisis might be, a man has to overcome it with the strength of his inner self. The northeastern state of Assam is in the throes of a crisis. Uncontrolled illegal migration over tens of years from erstwhile East Pakistan, now Bangladesh, has almost totally changed its demography. The large-scale influx is mainly politically motivated under the camouflage of poverty.

The ethnic population, under physical, emotional and psychological onslaught of the migrants, is being uprooted.

On the other hand, perennial floods have led to astronomical loss of life and property. No meaningful action has been taken to prevent the recurrence of floods. The hardships have led to great discontent among the people, triggering off suspicions, fragmentation and petty squabbles. The numerically inferior Assamese people will now have to decide to live with their own inner substance – their self.



KAYA TARAN *Chrysalis*

Hindi/107 minutes/35mm/Colour



SYNOPSIS

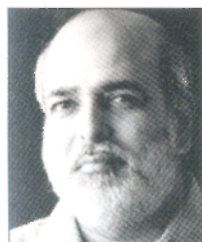
It is March 2002. Preet is a young reporter with a national daily. He travels to Meerut for a story on conversions. There, he meets Sister Agatha, a Malayalee nun who manages a convent. She takes a liking for Preet and narrates an incident that took place in the convent way back in 1984.

The daily routine of the convent inmates, many of them elderly nuns spending their last days in retreat and prayer, is disrupted by the news of Prime Minister Indira Gandhi's assassination. The after-shocks are felt in Meerut as well when anti-Sikh riots break out all over the country. One night a young Sikh woman, Amarjeet Kaur, along with her eight-year-old son, Jaggi, seeks refuge in the convent. Amarjeet and Jaggi are being pursued by her husband's and older son's murderers led by Ramji who is intent on taking over their property.

Amarjeet and Jaggi are given refuge in the convent temporarily. The nuns accept them into their fold. Jaggi gradually settles in and becomes part of the convent life. The nuns finally find something to look forward to in the last stages of their lives. In spite of constant threats from the pursuers the nuns refuse to give in and plot Amarjeet's and Jaggi's escape. How the nuns manage to smuggle out the mother and child forms the rest of the story.

CREDITS

Producer:	Sashi Kumar
Director:	Sashi Kumar
Screenplay:	Sashi Kumar
Camera:	A.B. Kaul
Editing:	A. Sreekar Prasad
Music:	Isaac Thomas Kottukapally
Cast:	Seema Biswas, Angad Bedi, Neelambari Bhattacharya, Neetha Mohindra



SASHI KUMAR

A prominent media personality, Sashi Kumar has produced a wide range of current affairs programmes for Doordarshan and PTI TV. He initiated Doordarshan's first regular economic programme 'Money Matters', which completed 200 weekly editions. He also produced and anchored a weekend cultural programme 'Taana Baana' for Doordarshan's national network. The show ran for over 30 weeks. From 1984 to 1986, he was the first West Asia correspondent of 'The Hindu' stationed in Bahrain. He reported from Iran, Dubai, Qatar, Oman and Egypt, besides being a news broadcaster on Radio Bahrain during this period. From 1993 to 1999, he was promoter and founder president of Asianet, the first Malayalam language satellite TV channel. He is at present

Chairman of the Media Development Foundation, a registered non-profit public trust which administers the Asian College of Journalism, Chennai. Sashi Kumar played the lead role of a journalist in the Malayalam film, *Iniyum Marichittilatha Nammal* (We who are not dead). 'Kaya Taran' is his first feature film.

Contact: Span Media, Kasturi Centre, 124 Wallajah Road, Chennai 600002. Phone: +91 44 28418254.28418255; Fax: +91 44 28418253

DIRECTOR'S STATEMENT

What happened to thousands of Sikhs in India in the wake of the assassination of Prime Minister Indira Gandhi in 1984 sits uneasy on our national conscience. It has always struck me as peculiar that so many years after that carnage we have not looked it squarely in the eye. There is an unnatural sense of ellipsis in the way we tackle it in our social discourse. But the film is not so much a look back in anger as a search for answers. It does not seek to frontally depict the violence. Nor is it a bleeding heart engagement with the situation. It seeks to contextualise the riots of 1984 with those in Gujarat in 2002 and see these as symptomatic of a deeper and more insidious challenge, from within, to our multi-culturalism.

What drew me to N.S. Madhavan's short story, 'When Big Trees Fall', was that it was already at one remove. I sat on it for some years looking, like any journalist tends to, for an entry point, a news peg. Post Godhra and Gujarat in 2002, it all suddenly fell into place in my mind.

The film does not have a linear narrative form. It is not so much about story telling as about the connections that lend new meaning to our lives. It is about the search, the craving, for identity. I try not to plunge emotionally headlong into it and to keep others from doing so as well. I don't know if I have brought my peculiar baggage to the film, but there is a lot of self-reflexivity about the media and journalism in the film as well.



MAARGAM *The Path*

Malayalam/108 minutes/35mm/Colour



SYNOPSIS

The film explores a father-daughter relationship against the backdrop of the contemporary realities of a globalising, urban society in Kerala. The state had the world's first-ever democratically elected Communist government in 1957. The late 60s and 70s saw many party members breaking away to the extreme Left. But their hopes of a revolution were dashed.

The father, Venu Menon, is one such failed revolutionary. Menon marries the orphaned sister of Joy Simon, a martyred comrade, and takes up a teaching job in the city. His wife, Elizabeth, a devout Roman Catholic, brings up her son, Benny, in her faith. Menon, though born in a matrilineal Hindu upper caste family, is a non-believer, loyal to his Marxist past. The daughter represents a new generation free from religious or philosophical baggage.

Menon suffers from frequent spells of depression. In her emotional efforts to help her father, the daughter begins to understand the dichotomies of his past and paradoxes of the present, where the concept of a culturally diverse egalitarian society itself is being questioned. The daughter persuades Menon to go on a trip.

The father and daughter are carried on to an inward journey of re-discovery and re-definition of the human story. But there are more faith-related, unfinished tasks waiting for the father back in their city existence.

CREDITS

Producer:	Rajiv Vijay Raghavan
Director:	Rajiv Vijay Raghavan
Screenplay:	S.P. Ramesh, Anwar Ali, Rajiv Vijay Raghavan
Camera:	Venu
Editing:	Bina Paul
Music:	Isaac Kottukapally
Cast:	Nedumudi Venu, Meera Krishna, KPAC Lalitha, Valsala Menon



RAJIV VIJAY RAGHAVAN

Born in Kottayam, Kerala, in 1958, Raghavan graduated from the University of Kerala. He joined the integrated course in the Film and Television Institute of India, Pune. He assisted the late G. Aravindan in his last six films. He directed nine documentaries and won two Kerala state awards and a National Award. 'Maargam' is his first feature film.

MAHULBANIR SERENG

Songs of Mahulbani

Bengali/135 minutes/35mm/Colour



SYNOPSIS

Mahulbani (forest of Mahua flowers) is the name of a tribal village. Damayanti returns to the area as sub-divisional officer after over a decade. Twelve years ago, she served around the same area as block development officer. She remembers the eventful time when the tribals were gearing up to fight for the creation of a homeland even as a love affair between a young doctor and a local girl shook the otherwise placid society. Damayanti decides to record her unique Mahulbani memories in a book.

The young doctor, Alaktak Roy, initially reluctant to take up a posting in the area, enters the world of the Santhals inspired by Damayanti who, coming off an unhappy marriage, finds solace in Mahulbani. In Mahulbani, the doctor meets an array of characters – Sanatan Besra, the only graduate from the community, the old man Parjanburo, a repository of traditional

values, Somesh Gomes, a Christian NGO worker dedicated to the cause of environmental conservation and education for tribal children, and last but not least Saheli, a married tribal girl.

Saheli, fathered by a city painter, has had an unhappy past. Her father was mysteriously killed. Her mother was branded a witch and hounded out of the village. Years later, Saheli, raised by the grand old man of Mahulbani, Parjanburo, marries local lad Aghore, an employee of the police department. Four years on, the doctor enters their life. Saheli has an affair with him and becomes pregnant. All hell breaks loose. Damayanti helps the doctor flee.

The story ends today, when the Santhals have their own land and their society has seen major social, political and economic changes causing a transformation of their mindsets. Yet, the struggle to assert their distinct identity still continues...

CREDITS

Producer:	Sampa Bhattacharjee
Director:	Sekhar Das
Screenplay:	Sekhar Das
Camera:	Premendu Bikash Chaki
Editing:	Sumit Ghosh
Music:	Chirodip Dasgupta
Cast:	Shilajit Mazumdar, Rupa Ganguly, Debesh Roy Chowdhury, Chandreyee Ghosh, Sabyasachi Chakraborty

SEKHAR DAS



Sekhar Das's passion for cinema took him to Chitrabani, the Communications and Film Studies Centre of St. Xavier's College, Kolkata. At the same time, he excelled as a playwright, actor and director in theatre. He had the opportunity to work with internationally acclaimed theatre personalities like Peter Brook, Richard Secchner, Jerzy Grotowsky and Habib Tanvir. After learning the ropes of screenplay writing from the likes of Nirad Mahapatra and Jean-Claude Carriere, he emerged as one of Bengali television's most prolific writers. He scripted Subhadro Chowdhury's *Prohor*, a film that has won national and international awards. Das has also made several documentaries, numerous suspense thrillers for TV and adaptations of Anton Chekhov's plays. 'Mahulbanir Sereng' is his first feature film.

Contact: 24 Karaya Road, Kolkata 700017. Phone: +91 33 30944818

DIRECTOR'S STATEMENT

'Mahulbanir Sereng' is a humble attempt to understand the divide between the village and the city, between the urban and the tribal, against the backdrop of unspoiled and mystical forest. The film records the song of nature on celluloid. It is fiction but does not ignore facts. The story is placed in the context of the movement for statehood that began in 1980s. It also captures the changing mood of a community at an important point of transition as well as the contradictions that exist in different layers of this society. Here, the presence of civilization is not in the form of disinterested visitors out to have some fun but of a compassionate, participatory force in the reformation of a society that believes in a primitive but pristine logic of life.

MANASAROVAR

English/90 minutes/35mm/Colour



SYNOPSIS

'Manasarovar' is a love story that ends before it begins. It narrates a lyrical tale of two youngsters representing two dimensions of modern India – the urban elite and the rural innocent. It sets the maddeningly fast urban life against the slow moving pastures of the village. It is the story of a working girl in Pune in central India and a boy living in Kumarakom, Kerala, on the southern tip of India. They meet through letters. But they are thrown apart by strange circumstances leading to their ultimate rediscovery of life.

The title of the film comes from the sprawling lake in the misty Himalayas across the Tibetan plateau. It lies 200 km from the India-China border and is the focus of an annual pilgrimage by thousands under a joint Indo-China plan. For devout Hindus, it is the abode of the final resting place of man.

Brothers Ravi Roy and George Nair meet Malathy Chandran a few years apart. They are destined to cross each other in unexpected circumstances. The film opens with George, a management consultant, arriving in Pune on an assignment of restructuring a publishing firm where he meets Malathy, unaware that she was once his brother's long lost love. Malathy confides to George of her unfulfilled love for a young environmental engineer from Kerala. They had met through a matrimonial ad but drifted apart as she failed to appreciate his wild passions and emotional outbursts. From his home in Kerala, Ravi continued to bombard Malathy with letters but she never cared to open them. The spurned lover finally disappears from his home.

Circumstances lead Malathy to the will of the missing brother. She rushes to open her own letterbox to read all the discarded letters. She realizes that Ravi's yearning for her was very real and genuine. She resigns her job and leaves in search of Ravi.

CREDITS

Producer:	Visual Possibility Inc.
Director:	Anup Kurian
Screenplay:	Anup Kurian
Camera:	Viswamangal Kitsu
Editing:	Unni Vijayan
Music:	David Pahl, Lisa Stanislawski, Craig Leininger
Cast:	Atul Kulkarni, Neha Dubey, Zafar Karachiwala, Yadu Sankalia

ANUP KURIAN



Anup Kurian, 32, did his schooling and graduation from the small town of Kottayam. After doing his Masters in Computer Applications from Hans Roever College, Trichy, he joined the Film & Television Institute of India, Pune in 1996. He acquired a diploma in production. Anup made commercials and documentaries and had a brief stint with MTV India. He has been running Visual Possibility Inc, a media production house based in Chicago and India, 'Manasarovar' is his first feature film

Contact: Anurag, Amalagiri P.O., Kottayam, Kerala 686036.
Phone: +91 481 2597575

DIRECTOR'S STATEMENT

Malathy's predicament is one of no choices. She leaves for Manasarovar where all conflicts, regrets and pain end. Manasarovar, the legendary lake in the Himalayas, represents truth and the eternal yearning for answers and clarity in one's life.

Shot in Maharashtra, Kerala and Himachal Pradesh, *Manasarovar* carries us across the rugged landscapes of the Deccan Plateau, greenery of Kerala and the serenity of Dharamsala.

'Manasarovar' is the first feature film for all of its crew (1998 batchmates of the Film and Television Institute of India, Pune) – writer-director Anup Kurian, cinematographer Viswamangal Kitsu, editor Unni Vijayan and sound designer Gissy Michael. So also for art director/co-producer Mathewkutty and producers Arun Kurian and K.V. Kurien. David Pahl, Craig Leininger and Lisa Stanislawski, who shot into prominence in the US music circuit with her hit single 'I believe the rain' from her album 'Feign' in 1995, conceived the background score.

MAQBOOL

Hindi/133 minutes/35mm/Colour



SYNOPSIS

'Maqbool' adapts William Shakespeare's 'Macbeth' in an Indian environment. The backdrop is provided by the Mumbai underworld. The central character, Maqbool, is the right hand man of mafia don Abbaji. Nimmi is Abbaji's mistress who hates her situation and is in love with Maqbool. She sees Maqbool as the only one who can put her out of her misery.

The other important members of the gang are Kaka, a longtime faithful of Abbaji and good friend of Maqbool's, Guddu, Kaka's son, and Sameera, Abbaji's daughter, and Boti, previously a member of a rival gang secretly in search of revenge. Two police officers, who predict the future course of the lives of the protagonists (much like the witches of 'Macbeth'), abet the gang.

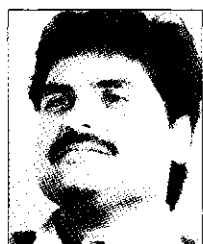
Driven by his love for Nimmi and his ambition, Maqbool murders Abbaji and declares himself the leader of the gang. Though everybody suspects Maqbool nobody dares to point a

finger at him. Yet Maqbool perceives Kaka, Guddu and Boti as threats to his supremacy. This leads him to commit more crimes against people who were once dear to him. Circumstances spiral out of control. Nimmi, suffering an extremely difficult pregnancy and assailed by pangs of guilt, teeters on the edge of insanity. Maqbool finds himself surrounded on all sides.

CREDITS

Producer:	Sundeep Singh (Bobby) Bedi
Director:	Vishal Bhardwaj
Screenplay:	Vishal Bhardwaj, Abbas Tyrewala
Camera:	Hemant Chaturvedi
Editing:	Aarif Shaikh
Music:	Vishal Bhardwaj
Cast:	Irfan Khan, Tabu, Pankaj Kapur, Om Puri, Naseeruddin Shah

VISHAL BHARDWAJ



Vishal Bhardwaj began his career in the Mumbai film industry as a music composer. He achieved early success with music for films like 'Maachis' and 'Satya', for which he created a new kind of sound. His music gained recognition and he won the Channel [V] and Filmfare awards for his first film, 'Maachis', and the National Award for best music in 'Godmother'. Before trying his hand at direction, he had helmed two short films for leading television channels. Makdee, a hugely entertaining children's film, was his first feature as a producer and director. Maqbool is his second film.

Contact: #13/602, Mhada Complex, Oshiwara, Andheri (W),
Mumbai 400 053

Phone: +91 22 26329083/85 Fax: +91 22 26329084

DIRECTOR'S STATEMENT

Of all the plays authored by William Shakespeare, the one that seems especially relevant to our times is 'Macbeth'. A tale about primal instincts and emotions, Macbeth deals with ambition, love, violence and death in one breath. Though there have been film adaptations of 'Macbeth' around the world, little or no work has been done to adapt this remarkable play for an Indian film. 'Maqbool' is an attempt in that direction.

The film seeks not to become a tame attempt to simply retell the story of 'Macbeth' but to rediscover it in our times in an environment where even though crime has become an element of everyday life, the human facet underneath it remains to be represented. "Maqbool" aims not only to portray human emotions but also serve as a morality tale discriminating wisely between the good and the bad, the right and the wrong.

MATHIA *The Bangle*

Kokborok/132 minutes/35mm/Colour



SYNOPSIS

Inhabitants of Hathai Para, a remote village, are unable to make up their minds about the identity of Kwchwngrti, a young woman who has recently begun living at the edge of the hamlet. Is she a witch as they have heard? Or is that just hearsay? That there is something peculiar about this solitary figure is reinforced by the fact that the only living companion she has in her home is a black cat? Perhaps she is really a witch. Or is she?

The villagers, although highly superstitious, would have probably tolerated her had she not tried to interfere in important matters like the proposed marriage between Kephengrai and Khumbarti. Being the daughter of Kolok, a prominent member of the village, is just enough reason for Khumbarti to seek marriage with Kephengrai, the dashing and handsome son of the village headman.

Kwchwngti seems to be doing all she can to prevent the alliance. The pig that the headman had been fattening for the wedding feast suddenly dies. In the neighbouring family of Kolok, a young child dies. These tragic incidents are blamed on Kwchwngti's evil designs. It is the village priest who pronounces it.

The intriguing element in all this is the occasional rendezvous that Kephengrai has with another village girl, Sampari, even as he is being engaged to Khumbarti. And what was it that he whispered in the ears of the village priest after bribing him with rice beer?

CREDITS

Producer:	K.J. Joseph
Director:	Joseph Pulinthanath
Screenplay:	Joseph Pulinthanath
Camera:	Sunil Lucas
Editing:	Sunil Lucas
Music:	Abhijit Basu
Cast:	Meena Debbarma, Jayanta Jamatia

JOSEPH PULINTHANATH



The multi-lingual Joseph Pulinthanath, 38, is a post-graduate in English literature from the North-Eastern Hill University, Shillong. He has a Master's degree in Theology from the Sacred Heart Theological College, Shillong. He has done film studies and film appreciation courses from Niscort, Delhi and FTII, Pune.

'Mathia', made in the Kokborok language, is Pulinthanath's first film.

Contact: Sampari Pictures, Don Bosco Centre, Bishramganj 799103, Tripura. Phone: +91 381 2867555/2867592

DIRECTOR'S STATEMENT

Many innocent women in the state of Tripura and elsewhere continue to become victims of dark and malicious customs masquerading as traditional beliefs. Branded as 'witches', scores of helpless women have been killed with sanction from the powers that be. 'Mathia', is intended to be a protest, however feeble, on behalf of the emarginated individual. Despite being caught in the quagmire of memory and desire, perhaps, because of it, these individuals display an irrepressible 'will to live' and a capacity for enjoyment even if they aren't always enough to change destiny.

Wrapped in a riot of colours and customs that Tripura and Northeast India are known for, 'Mathia' brings to the silver screen the same agonies and ecstasies that human hearts everywhere thrive on. It is a celebration of sensitivity - known sometimes as compassion, sometimes simply as love.

The making of this 'on location, sync sound' film involving ordinary people is our humble tribute to those innocent women whom an unfeeling society counts it a blessing to forget. 'Mathia' immortalizes their stifled cries, unrealized dreams and above all their compassionate and loving hearts.

MEENAXI: TALE OF 3 CITIES

Hindi/115 minutes/35mm/Colour



SYNOPSIS

Nawab, a popular novelist of Hyderabad, is suffering from the classic case of a writer's block. Five years have elapsed. Stories of substance seem to have dried up. Almost providentially, Nawab comes across Meenaxi at a traditional qawwali ceremony. The young woman is enigmatic and individualistic. She's not quite willing to perform the part of a passive muse.

Meenaxi assumes different personae. She can be the mysterious perfume trader of Hyderabad, the exotic desert bloom of Jaisalmer and the orphaned Maria of Prague. Inexorably, she consolidates her command over the novelist. She dismisses his renewed attempts at writing as insubstantial and hackneyed, plunging him into a state of deeper despair. She is scathingly critical about his story and is amused by one of the characters he creates, the lovelorn and awkward Kaameshwar.

Nawab strives to start on a new page all over again. Meenaxi comments that perhaps the book is in vain. In any case, it is much too late. The writer must survive and live, if he can, without her support, inspiration and criticism.

CREDITS

Producer:	Reima-Faiza Husain
Director:	M.F. Husain
Screenplay:	Owais Husain
Camera:	Santosh Sivan
Editing:	A. Sreekar Prasad
Music:	A.R. Rahman
Cast:	Tabu, Kunnal Kapoor, Raghuvir Yadav, Nadira Babbar

M.F. HUSAIN



M.F. Husain, nearly 90, is one of India's best-known artists. In 1971, he exhibited with Pablo Picasso in Sao Paulo, Brazil. Recipient of the Padma Shri, Padma Bhushan and Padma Vibhushan, he also won a Golden Bear at the Berlin Film Festival for his short film, 'Through the Eyes of a Painter' (1967). Husain was a Member of Parliament (Rajya Sabha) from 1986 to 1991. He presently resides in Mumbai. His first fiction film, 'Gaja Gamini' (2001) was an official entry for the London International Film Festival. 'Meenaxi', the result of a collaboration between him and his painter son Owais Husain, is his second feature.

DIRECTOR'S STATEMENT

After 'Gaja Gamini', I had sworn to myself that I wouldn't make another film. Whatever I wanted to say through the medium of cinema I had said. Moreover 50-60 paintings, drawings and digital images had culminated out of the 'Gaja

Gamini' experience. The idea for 'Meenaxi' came about because of my friend (painter) Tyeb Mehta. He pointed out that 'Gaja Gamini' had been shot entirely on studio sets. He suggested that I should now take the camera out to the landscape, transform the written word of the script into a landscape of cities.

Cities have always been one of my favourite themes. I have painted Varanasi, Kolkata, and there was Rome in 1957. Big cities fascinate me, which is why perhaps I have never lived outside a city.

NOT ONLY MRS. RAUT

Marathi/122 minutes/35mm/Colour



SYNOPSIS

The film deals with exploitation of women in a society that apparently believes in civilized behaviour, gender equality and supremacy of the law. The plot revolves around the life of Vidya Raut, a single parent who brings up her daughter alone. Her boss pretends to be her friend by helping her and wins her confidence. When Vidya goes out of town, he goes to her house and rapes her teenaged daughter. In the court of law, his lawyer manages to fabricate a false story and implicates Vidya as a woman of loose morals. She is imprisoned for three years. Upon her release her only mission is to find the man who has ruined her life and take revenge. She kills him and surrenders to the police.

Swati, a young lawyer from a distinguished family of solicitors, fights Vidya's case. She has to pay a heavy price for her daring decision, which is against the interests of her husband and father-in-law. Her only supporter in this case, Mr. Garud, a struggling

lawyer who had fought Vidya Raut's case against her boss, has some vital information.

GAJENDRA AHIRE



A literature post-graduate, Gajendra Ahire is a celebrated Marathi playwright and television director. He has also written 21 television serials in various languages. He has four films, including 'Not Only Mrs. Raut', to his credit. His other films are 'Krishna Kathchi Meera', 'Pandhar' and 'Vithal! Vithal!'

Contact: A/61 Bilwa Kunj, L.B.S. Road, Mulund, Mumbai 400082. Phone: +91 22 25645391

DIRECTOR'S STATEMENT

No matter how progressive a face our society may present, a lone woman is usually treated as a soft target. Do some members of society feel exploitation of such a woman is their right? I wanted society to brainstorm on this and feel the agony of a victim. I have brought this issue out in the open by handling this complex subject in a straight and simple manner. The film was very well appreciated by the masses and has touched them. Effective presentation of this offbeat subject in this low budget film and its box office success has contributed to revival of Marathi cinema.



1:1.6 AN ODE TO LOST LOVE

English/100 minutes/35mm/Colour



SYNOPSIS

On the first day of the shooting of his film *Silent Scream*, Pramod Sengupta introduces Susmitha, a first-time actress, and her mother, Jyothi Bhat, to the Director of Photography, M. On day one itself, the new actress shows tremendous courage in doing a risky scene. The unit appreciates her spirit. M is reminded of Asha, a girl he had once loved and lost. Susmitha and M become friendly. As they get closer to each other, Susmitha begins to regard M as a brother.

M decides to direct a film, *1:1.6 An Ode to Lost Love*, based on his feelings for Asha. He tells Pramod that, through the film, he wants to explore the dilemma in every creative artist's mind: what is more important – his life or his creation? M wants to prove that his creation is more important.

Susmitha and Pramod start getting closer to each other. Susmitha confesses to M that the feeling she has for Pramod is

love. The overbearing Mrs. Bhatt, too, seems to be flirting with Pramod all the while.

M asks Susmitha to play the role of Asha in his film. He tells her that he will shelve the project if she turns down his offer. Susmitha argues that he should not abort the project because “creation is more important than life”.

One day Pramod tells Susmitha he cannot marry her. He is unable to tell her why he cannot make her happy. He advises her to ask M. M tells her that her mother has seduced Pramod. He is surprised to realize that she knows already. Susmitha tells M that her father had committed suicide by cutting his wrist because her mother had an affair with a friend of his.

On the last day of the shoot, Susmitha goes missing. M finds her body on the rocky side of a beach, her wrist cut. She has left a note for M exhorting him to make his film though she will not act in it. M decides not to make his film. He explains to Pramod that he has lost his Asha twice, once in reality and once in creativity. He admits that he has realized that life is more important than creation.

CREDITS

Producer:	National Film Development Corporation
Director:	Madhu Ambat
Screenplay:	Madhu Ambat
Camera:	Madhu Ambat
Editing:	A. Sreekar Prasad
Music:	Isaac Thomas Kottukappally
Cast:	Atul Kulkarni, Gulshan Grover, Masumi, Rati Agnihotri, Sonali Kulkarni

MADHU AMBAT



Madhu Ambat is a leading Indian cinematographer. The variety in his work is amazing and he has the distinction of having worked with many major directors from various Indian languages. They range from the then 21-year-old Manoj 'Night' Shyamalan to the 80-year-old G V Iyer.

Contact: 26 Vijayalakshmi Street, Mahalingapuram, Chennai 600034. Phone: +91 44 26171031; Fax: +91 44 28171007

DIRECTOR'S STATEMENT

In this debut film of mine as a director, I have tried to analyze the complex subject of whether, for any creative person, creation is more important than life's realities. It is done in the form of magic reality where in the end, when the protagonist says that he has decided not to make the film, we realize that it is the film that we have already seen. The film is done in lyrical fashion, true to the name of the film "1:1.6, An Ode to Lost Love." It is a complex film of human minds and the hidden layers in human character. It is a deep film and each scene takes you to yet another level of character's inner reality.

Starting in a simple fashion, it develops into philosophical levels - just like any poem in "ode" syntax. I definitely don't hesitate to acknowledge the influence of Ingmar Bergman in my film. I, as a humble worshipper of Bergman, have tried to follow his steps, trying to go into the inner map of the human mind. This film is made in English because English has remained the language of the elite in India. India has many states and each state speaks a different language. India has more than 25 languages spoken. When people from different states meet, especially from South and North India, their common language is English. This film's characters are from different states, "M" is from Kerala, (Southern

most India)“Pramod Sengupta” from Bengal (East India), Mrs. Jyothi Bhat and Susmitha from Karnataka (Southeast India) and Asha from Maharashtra (Western India). I have used Indian English, which is the natural spoken language of many film crews in India when they work together.

PRAVAAHA *The Flood*

Kannada/112 minutes/35mm/Colour



SYNOPSIS

The film depicts the plight of the rural poor through the story of a potter, Marappa, his wife Ramakka and their 10-year-old son, Sidrama. With the advent of plastics, there are no takers anymore for Marappa's pots. He takes to drinking. Unable to repay his loans, he loses his bullocks to a moneylender. Young Sidrama watches helplessly as their life goes from bad to worse.

Sidrama, despite grinding poverty, is a good student, but his dirty clothes and untutored behaviour make him the butt of ridicule from his fellow students. His teachers reprimand him. When things get unbearable, he shies away from school. His father quarrels with his teachers and as a result Sidrama is thrown out of the school.

In order to save his cart from being taken away by Bhadrappa in a lieu of an outstanding loan, Marappa agrees to send Sidrama to work in Bhadrappa's house. As humiliation and ill treatment

continues unabated Sidrama returns home only to be sent back. He is eventually compelled to work for an illicit liquor don. Just when Marappa's lifestyle shows signs of changing for the better thanks to Sidrama's earnings, the boy goes underground and flees to Bangalore when the don's rivals kill him.

In the city, he becomes an employee a terracotta pottery entrepreneur from Delhi. But the unfounded fear of the police haunts him and Sidrama flees once more to find shelter in a temple. He becomes friendly with the priest's son. The priest recommends him to a gambling club owner for employment. In the club he interacts with a variety of people and starts dreaming of owning a club one day...

Marappa passes away and Sidrama's mother is reduced to selling plastic ware. On his return to his roots, Sidrama finds that the village isn't the same anymore. He leaves for the city with his mother nurturing hopes of a better life.

CREDITS

Producer:	P.R. Ramadas Naidu, Beerappa
Director:	P.R. Ramadas Naidu
Screenplay:	P.R. Ramadas Naidu
Camera:	S. Ramachandra
Editing:	Shivachander Reddy, M.L. Shiva Prakash
Music:	L. Vaidyanathan
Cast:	Achutha Kumar, N. Mangala, Rohit Bhatt, Renukamma

P.R. RAMADAS NAIDU



P.R. Ramadas Naidu, 52, has been in the film and television industry for 30 years. He has eight telefilms and ten documentaries, besides a large number TV serial episodes, to his credit. He made his feature film debut in 1981 with 'Amara Madhura Prema'. He has since made four more features.

Contact: No. 132, Upstairs, Above Srinidhi Co-op Bank, R.V. Road, Bangalore 560004
Phone: +91 080 26608134

DIRECTOR'S STATEMENT

'The film is a reflection of contemporary Indian rural decadence. I was born and brought up in the environs of a village. I subsequently adopted an urban way of life. But I have been observing the present-day conditions of our villages. This film is an attempt to throw light on a rural society in flux in the face of continuing globalisation. It is also an examination of the way in which village dwellers are losing touch with their roots.



SANCHARAM *The Journey*

Malayalam/107 minutes/35mm/Colour



SYNOPSIS

'Sancharam' is the story of two young women, Kiran and Delilah, living in rural Kerala. Kiran is the only child of Delhi-returned Malayalees, Priya and Narayanan. The family has come back to Kerala to take up residence in Priya's grand ancestral house. Directly across the way lives Delilah, the fourth child and only daughter of Thressiamma, a widow.

The girls meet on an auspicious day, the day of Kiran's arrival from Delhi, and the marriage of Delilah's eldest brother, Jacob. They become fast friends. Joining the two friends is a neighbouring boy, Rajan, who bonds with Kiran as well. The friendship continues into adulthood despite the fact that Kiran and Delilah are polar opposites. Kiran is reserved, an intellectual, while Delilah is a playful mischief-maker.

The story changes one night when Kiran comes to terms with her changing feelings for Delilah. Uncomfortable with her physical

desire for Delilah, Kiran agrees to help Rajan in his bizarre scheme to win Delilah for himself. Delilah is unconvinced by Rajan's efforts and through a strange circumstance discovers Kiran's feelings for her.

What follows is a romance that improves both young women in many ways. But the relationship is discovered and an ending that is both tragic and triumphant is triggered.

LIGY J. PULLAPPALLY



The eldest of three sisters, Ligy was born in Kerala and grew up in Chicago. She began directing at the age of 13, when she wrote, directed and produced and acted in her first stage play, 'Fractured Furniture'. She went on to receive recognition from the Chicago Young Playwrights Festival for her first full-length stage play, 'The Tailored Murder'.

She then went to law school in Chicago. She was a trial lawyer for seven years. Most recently, she served as Litigation Director of an agency serving the needs of abused women. In addition, she was Vice President of the Indian American Bar Association of Chicago and an Executive Board member of Apna Ghar, a social service organization offering assistance to South Asian domestic violence victims.

Ligy's first short film arrived upon graduating from law school. A second short film followed shortly thereafter. Then, in August 2002, Ligy received the Sunshine Peace Award, a national award recognizing her work in law and women's issues.

The following month, Ligy embarked on the making of the feature film, 'Sancharam'. It is rooted in Ligy's second short film, 'Uli'. That film's back-story was about two girls in love in rural Kerala and the tragedy that transpired when they were forcibly separated from one another.

Contact: 8123 W. Oak Ave., Niles, Illinois 60714, USA. Phone: +1 847 3906688

DIRECTOR'S STATEMENT

In 1997 I wrote, produced and directed 'Uli'. The film's back-story was about two girls in love in rural Kerala and the tragedy that transpired when they were forcibly separated. One was forced to marry; the other committed suicide by throwing her body into a torrent. Then on January 25, 2000 I received a forwarded email about a young woman at a university in Kerala. She and her girlfriend had fled the school, presumably under the threat of expulsion as a result of the rumours of their love affair. The women were recovered and sent back to their respective families. The next day, one of the young women's body was found floating in the reservoir of a dam. The email broke my heart... I wanted to do something. The story of the two Kerala university students bore a striking resemblance to the fictional back-story of my film, 'Uli'. On January 26, 2004, exactly four years from the date I received that email and nearly seven years after the making of 'Uli', I arrived in Ottapallam, Kerala to make the feature film, 'Sancharam'.

SHWAAS *A Breath*

Marathi/107 minutes/35mm Cinemascope/Colour



SYNOPSIS

An old man from a village brings his seven-year-old grandson, Parashuram, to the city to consult Dr Sane. Parashuram is having trouble with his eyes. After a series of investigations, the child is diagnosed with retino-blastoma. Dr Sane comes to the conclusion that there is no option left but to remove both of Parashuram's eyes to save him.

The grandfather is shaken. He refuses to acknowledge the truth. That is what normally happens when one is diagnosed with cancer. But eventually the grandfather decides to go in for the surgery. The grandfather cannot bring himself to convey the news to Parashuram. The doctor and Asawari do the job very tactfully. Parashuram is admitted into the hospital but the operation gets postponed by 24 hours because of an emergency. The discomfort in his eyes, the fear of darkness and the waiting period make the situation worse for the little child. He becomes

violent. The grandfather and the hospital staff fail to control him. Suddenly, the grandfather sneaks out of the hospital with Parashuram. When their absence is discovered, a search is launched. Tension builds up as time flies by.

When everybody has almost given up hope of finding them, they return to the hospital. The doctor is furious and takes all the anger out on them. The grandfather tells the doctor that he could see Parashuram suffering, so he took him away so that he could show the child things he had never seen or experienced before. This has brought a smile back on Parashuram's face. Grandfather says that Parashuram would take the memories of the wonderful life he saw and experienced into the darkness. Those memories will be his sunshine when he is blind. In the end Parashuram faces his fate with a smile.

CREDITS

Producer:	Arun Nalawade
Director:	Sandeep Sawant
Screenplay:	Sandeep Sawant
Camera:	Sanjay Memane
Editing:	Neeraj Voralia
Music:	Bhaskar Chandavarkar
Cast:	Arun Nalawade, Sandeep Kulkarni, Ashwin Chitale, Ganesh Manjrekar

SANDEEP SAWANT



Sandeep Sawant was born in 1965 in a small village on India's western coast. He however grew up in Mumbai. He did his Masters in applied psychology and worked as a counselor for some time. He has been an active writer and director in Marathi parallel theatre for 15 years. He has also done extensive work in television and short films. 'Shwaas' is his first feature film. It has

won the National Award for the Best Film of 2003.

Contact: 12 Laxmi Co-operative Housing Society, Irla Gaothan, Vile Parle (W), Mumbai 400056. Phone: +91 22 26713217

DIRECTOR'S STATEMENT

My main aim was to tell the story in a way that even a layman would understand and appreciate. It is the story of a little boy, his grandfather and a surgeon but it is not only about them. It touches the spirit of all humanity. Though the story is set in the medical world, its emphasis is squarely on life. It is the sort of subject which is perfectly suited to the minimal use of sound and lots of strong visuals. I did not want to make a melodrama. I wanted to focus on the preciousness of life without losing the simplicity that lies at the heart of the story.



NON-FEATURE FILMS

Indian Panorama 2004
NON-FEATURE FILMS SELECTION PANEL



Mike Pandey
Chairman

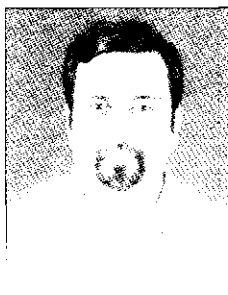
MEMBERS



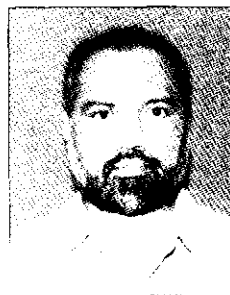
M.R. Rajan



Anjan Bose



M.K. Raghavendra



Ashok Rane

AGNI *Fire*

Malayalam/14 minutes/DV/B&W



SYNOPSIS

'Agni' reflects upon rape and its aftermath. The film treads a difficult and tricky path – the razor's edge between love and lust, love and violence, love and possession, flesh and mind, all sometimes coalescing, at others conflicting – in an effort to grapple with a traumatic experience of violation of the extreme kind of one's body, mind and personality.

K.R. MANOJ



The 30-year-old Manoj is a long-time activist of the film society movement in Kerala. He edits 'Drisyathalam', a film journal. 'Agni' is his debut film.

Contact: Scarface Film Society, Geetha Panayamuttom Post, Via Nedumangad, District Thiruvananthapuram 695561.

Phone : +91 472 2866348

CREDITS

Producer:	R.C. Lekha
Director:	K.R. Manoj
Screenplay:	S. Sanjeev
Camera:	Laila
Editing:	B. Ajithkumar
Music:	Joseph John
Cast:	Reshmi C.R., Gopi Mohan, Shajahan, Dileep

DIRECTOR'S STATEMENT

'Agni' shuns the easy, condescending/patronizing orthodox 'feminist' line, the film tremblingly teeters upon the edge of the ultimately unknowable - from the outside experience of rape — as something that cannot be reduced into a unique, personal tragedy or a generalized one. The film neither condemns nor glorifies the violence of rape but pries upon certain uneasy, subterranean areas of our imagination and desire. Rather than being moralistic, analytical or condemnatory, it firmly renounces the easy logic of criminal/victim dyad and ponders upon the seemingly direct but deeply elusive notions and feelings about sex, love and violence. Where does all these end or begin? Do they, in certain instances/moments in our lives, run into one another, coincide or overlap? Or, are there occasions when love can only be revenge, and sex only violence? Is it possible to look at our loves and lives without seeking refuge in such tiring dialectics?

CHALE CHALO... THE LUNACY OF FILM-MAKING

Hindi/142 minutes/35mm/Colour



SYNOPSIS

“Chale Chalo...” is a feature length documentary that explores the dramatic and inspiring journey of the Oscar-nominated film, ‘Lagaan’. This is not a conventional ‘making of a film’ documentary. It holds no brief for ‘Lagaan’ nor does it seek to promote it in any manner. Instead ‘Chale Chalo...’ constructs its own story – the human adventure of a group of people who set out to make an ambitious film and the trials and tribulations they endure in order to realize that dream. Hence ‘Chale Chalo...’ does not use even a single shot from the final cut of ‘Lagaan’. It has been separately shot over three years on digital video, virtually mapping an important portion of the lives of Aamir Khan, Ashutosh Gowariker and their team.

The film commences with the director of ‘Lagaan’, Ashutosh Gowariker and traces his journey in films, which led him to write

the script of 'Lagaan'. The film then recounts the difficulty in finding a producer who would share Ashutosh's dream until Aamir Khan agreed to not only act in the film but also to produce it.

After tracing the pre-production process, 'Chale Chalo' captures the early days of 'Lagaan' where production was organized in a completely different way from which Hindi films are generally shot – a highly disciplined shoot with the entire unit, including the stars, being bused to the set, pin-drop silence due to the use of sync sound and a democratic atmosphere where four different cultures come together to realize a common goal.

CREDITS

Producer:	Aamir Khan
Director:	Satyajit Bhatkal
Writer:	Satyajit Bhatkal
Camera:	Prakash Bhat, Madhu N., Bimal Biswas, Satyajit Bhatkal
Editing:	Hemanti Sarkar

SATYAJIT BHATKAL



Born in 1964, Satyajit Bhatkal qualified at the bar in 1989 and had a successful career in law at the Mumbai High Court, handling matrimonial cases, labour matters and public interest writ petitions. He also assisted senior Supreme Court lawyer Indira Jaisingh in editing the legal magazine, 'Lawyers Collective'. His experiences as a lawyer led him to believe that he had a story to tell. So, in 1999, Satyajit quit law to join the production team of 'Lagaan'. He proceeded to document the film's journey on digital video. While 'Chale Chalo' was under production, he wrote the book, 'The Spirit of Lagaan', released in India in April 2002 and in the UK in November 2002.

DIRECTOR'S STATEMENT

'Chale Chalo' explores the painful journey of the Oscar-nominated 'Lagaan'. I did not choose to make the film; the subject chose me. As a member of the 'Lagaan' production team, I sensed the drama in the process of making it and began shooting what was happening in and around the set. It is only when my camera captured the various crises in the 'Lagaan' journey, that I realised that my rushes deserved a film.

For most 'Lagaanites' the life experience of making this film has been more important than its success. 'Chale Chalo' focuses on this life experience – not on the creative process of making 'Lagaan'. 'Chale Chalo' is not a 'making' film – it's an adventure about people who set out to achieve an ambitious, almost impossible task.

'Chale Chalo' was released in theatres on July 2 this year, perhaps one of the few documentary films to be so released.

CHAURUS CHAAND

Hindi-Punjabi/24 minutes/Colour



SYNOPSIS

He loved playing hide-and-seek with 'the' mother. In March 1988, he promised 'the' mother to be with her. On March 23, 1988, Khalistani extremists gunned him down before 'the' mother's eyes.

Avtaar Singh Sandhu 'Pash'. A poet. A revolutionary. An activist. A romantic. A thinker. A martyr. A son. An erupting volcano. A threat to the regime. A dreamer. For he wrote for his land and people. This film is a quest for the spirit of the man behind the words as it tries to smell the essence of his immortal poetry almost two decades after it was written and some 2,000 km away from his home.

CREDITS

Director:	Vibhu Puri
Screenplay:	Vibhu Puri

Camera:

Anay Goswami

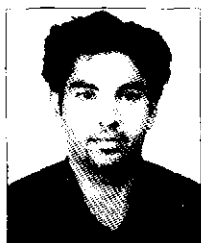
Editing:

Arindam Ghatak

Music:

Mangesh Dhakde

VIBHU PURI



Born and brought up in old Delhi, Vibhu Puri grew up on a staple diet of Hindi masala movies and Punjabi folk music. After graduating in management from Delhi University, he joined Contract Advertising as a copywriter. During these years he has been actively involved in various capacities with a few amateur and professional theatre outfits in and around the region. He is currently studying at the FTII, Pune. This, his first film, is a statement of his love and admiration for Pash, his mother and his childhood in the narrow lanes of old Delhi.

DIRECTOR'S STATEMENT

In the narrow lanes of old Delhi in 1984, a four-year old notices that suddenly all his Sikh friends are getting their hair trimmed. A few years later he witnesses a shoot-out on his way to school, in Chandigarh. Every night his mother tries to uncurl a lock of his curly hair. On an early morning in the May of 1991, a Sardar neighbour knocks on his door to announce that Rajiv Gandhi has been assassinated. Over the years, he sees the war sitting in his living room, live just like a cricket match. Every night his mother still tries to uncurl a lock of his curly hair.

The memories of my childhood in those turbulent times stayed with me and as I grew up the insensitivity and violence around me agitated the writer and poet in me. Like Pash I too wanted to retaliate against the gruesome violence around me but making an equally crude statement would have been no answer. I decided to take another route. The film tries to see Pash and his poetry

through a new prism.

This film borrows its imagery from my childhood, which was eclipsed by violence. It is a tribute to someone I have never met but still who is no stranger...Pash. All through his life, Pash stood for people but even one and a half decades after his martyrdom he has been denied his due. Though he wrote primarily about the people of terrorism-struck Punjab, his poetry is universal and transcends the boundaries of city, state and countries.

For the blunt rendition of the times he lived in, he has been labeled as an extremist and a violent poet. But the catharsis of his poetry shows his softer side. This film tries to explore the child in him by dwelling upon his relationship with his mother.

I made a very personal film thinking that there would be at least one person who would like it...my mother. For she liked the birds I drew as a child though they looked more like elephants. But it seems that there are other people who too have a liking for elephants.

EK AAKASH

No dialogue/10 minutes/Anamika Choudhary



SYNOPSIS

Set in a multi-cultural/religious suburban town, 'Ek Aakash' deals with an incident in the life of two boys, Rahul and Abbas. Their playful kite-flying session turns into a battle of one-upmanship and lets loose a strange mixture of ego and aggression blinded by their emotions. They reach a point where they need each other's help.

CREDITS

Producer:

FTII Pune

Writer-Director:

Sudhakar Reddy Yakkanti

Camera:

Sudhakar Reddy Yakkanti

Editing:

Navnita Sen

Music:

Rajat Dholakia

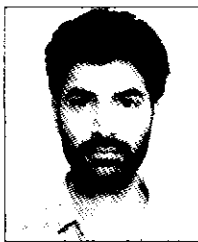
Cast:

Sandeep, Manoj,

Aswini Giri,

Ariff

SUDHAKAR REDDY.YAKKANTI



Born in 1976, Sudhakar Reddy has a diploma in Cinematography from the Film & Television Institute of India and a Bachelor of Arts degree in Photography from the Jawaharlal Nehru College of Fine Arts. Besides 'Ek Aakash', a film he helmed for UNESCO, he has directed one 16 mm film titled 'The Neighbours' and a digital video short, 'The Lunchbox'. He has also been the cinematographer of several 35 mm short films, besides two DV films.

DIRECTOR'S STATEMENT

While studying in the second year at FTII, I learnt that UNESCO was planning to make five short films for the young and children on the theme of '*development of communication between cultures and communities, necessary for peace and dialogue.*'

Scripts were being invited from all over the world. An interesting challenge was the condition that the films had to have no dialogues at all. I sent in a script too. Surprised as I was when my script was selected from the Asia region, I was also overjoyed at the thought of making my first film.

Since the theme of discord and peace was predetermined, my concern was how to convey it in a simple manner. Kite flying has always fascinated me, and I felt that the kite fight could act as an apt metaphor for the Hindu-Muslim conflict. Diversity seems to be the principle of nature as well as of human civilization. It doesn't cease to exist however much we try to destroy it. In itself, kite flying is a beautiful thing, but it can easily become violent the moment one flier wants to dominate the other.

As for the plot, though the film is aimed at giving a message on harmony, I felt that the element of religion should be both minimum and subtle. That way, the flavour of the plot could be

maintained. Writing a film without dialogue poses a considerable challenge to any filmmaker. I didn't want to avoid dialogue as such, but again, I tried to explore a plot that didn't call for any.

I am not sure whether all films are a product of collective effort, but this film definitely is. All my team put their best energies in to the making of this film. Filmmakers, I suppose, feel that so much of all that they had visualized as the film, has not been achieved. Yet, this helps them to keep moving ahead, with the hope of doing better in the next film.

I would love to make films that have relevance for the times and the space we live in. I want to explore simple ideas that transcend the individual experience of the world and help us understand humanity better.

AN ENCOUNTER WITH A LIFE LIVING

Malayalam & English/22 minutes/35mm/Colour



SYNOPSIS

The film is a journey of one Self (the narrator) through another Self (the main character) to yet another Self (the viewer). Sarasu is lying paralysed for many years but the totality, colourfulness and spiritual richness of her life will make one curious to know the secret of it.

The director of the film finds out the secret of this self-contentment. She shares her realization through the film with the viewers. Of course, it is very personal and subjective too. She breaks down the reality through the prism of her perception.

If one loves life, has an overwhelming need to know it, this soul-searching film will reveal itself to such a person.

CREDITS

Producer:	Vinu Abraham
Director:	Suja
Camera:	K.G. Jayan
Editing:	Ajith
Music:	Isaac Thomas Kottukappally

SUJA



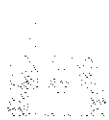
Suja was staff producer with a regional television channel in Kerala and directed a few video documentaries. She had no prior working knowledge in the film medium.

Contact: Bhuvanam, KRWA 76,
IAS Colony, Vattiyoorkavu P.O.,

Thiruvananthapuram 695013, Phone: +91 471 2361038

DIRECTOR'S STATEMENT

The compelling subject of the film not only drew me to this project. It also altered my outlook on life for good. This film is a means of communication between myself and another self. It is a personal talk, a sharing of experiences.



THE GREEN WARRIORS – APATANIS

English/28 minutes/35mm/Colour



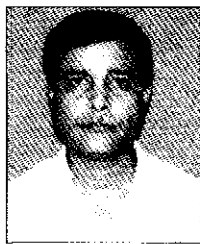
SYNOPSIS

The Apatanis have occupied the beautiful plateau of the lower Subansiri district of Arunachal Pradesh since time immemorial. They flourished culturally and socio-economically in the fertility of the region. Their independent economy rests on agriculture. What makes them special is the system of cultivation they follow. Not only is it different from the slash-and-burn scheme used by other tribes, it is also far removed from processes used in the rest of the world. Their time-tested and sustainable agricultural practices have survived the onslaught of modernity and shown mainstream India how a hoary tradition can transcend time and thrive on the nuances of ecological realities.

CREDITS

Producer-Director:	Jyoti Prasad Das
Screenplay:	Pankaj Barua
Camera:	Jyoti Prasad Das
Editing:	Sawapan Bishwas, K.Ramu
Music:	Manoj Sarma

JYOTI PRASAD DAS



Besides working as a freelance cameraman for Doordarshan and other electronic media outlets, the Guwahati-based Jyoti Prasad Das is a professionally trained painter who has participated in many group exhibitions and art workshops in his native state of Assam as well the neighbouring states of northeast India.

Contact: Bishnu Kutir, G.S. Colony, Fatashil, Guwahati 781009.
Phone: +91 361 2640249/2474148

DIRECTOR'S STATEMENT

The Apatani tribe of Arunachal Pradesh is an economically sound group of people who practise a distinctive form of farming which, perfected by time-tested adjustments, has enabled them to register achievements that are beyond the capacity of neighbouring tribes. Apart from the material aspects of the Apatanis' form of farming, it is their fundamental belief regarding the constant regeneration of the forest that sets them apart. The Apatanis, as a time-honoured rule, plant two saplings each time a tree is cut. They are true green warriors who blend tradition and modernity. The film has been made with the explicit objective of depicting how a traditional social belief zealously followed by an isolated tribe can teach a lesson or two to a world bent on projecting a rather shallow concept of green activism.

I COULDN'T BE YOUR SON, MOM

English/12 minutes/35mm/Colour



SYNOPSIS

This film talks about the growing up of an unfortunate child suffering a gender identity crisis. Tista was a female trapped in a male body. When she started seeking out her actual identity, she had to face the wrath of society for such a daring attempt. The root of transsexuality, its consequences on the transgendered person as well as the people around her are projected in the film.

CREDITS

Producer:

Buddhadeb Dasgupta

Director:

Sohini Dasgupta

SOHINI DASGUPTA



Born in 1980, Sohini Dasgupta studied English Literature at the University of Calcutta. After graduation she has started working as an assistant director with filmmaker Buddhadeb Dasgupta. She is an eminent Odissi dancer and poet and writes on cinema in Bengali. 'I Couldn't Be Your Son, Mom' is her first independent film.

DIRECTOR'S STATEMENT

Transsexuality had been kept out of public discourse until now. When I met Tista, a transgender person or rather a 'female trapped in a male body', she revealed a world so unknown to me, so different from what most of us see around us, so mysterious and so painful at times. I was instantly driven to make my maiden film on Tista. It was Buddhada (Buddhadeb Dasgupta), my teacher and my producer, who introduced Tista to me. I never intended to furnish statistical data and survey reports to my audience but tried to generate some awareness on the subject and evoke some compassion for transgender persons in our country and elsewhere. I chose two voices – Tista talks about herself and I talk about myself in relation with Tista.

INVISIBLE PARISIS: THE POOR OF A PROPEROUS COMMUNITY

English & Gujarati/23 minutes/DVCAM/Colour



SYNOPSIS

One myth about the Parsis is that no one in the community is poor. That each one is well educated, well fed and well looked after. Reality though is slightly different. Poor Parsis do exist. Though they are better off than most poor, survival for them too is an everyday struggle. Dependent on charity for food, shelter and clothing, they live on the margins of Parsi society. Most Parsis are loath to acknowledge them; most others have never even set their eyes upon them. This is a document of their lives.

CREDITS

Concept & Director:	Kaevan Umrigar
Camera:	Paramvir Singh
Editing:	Pranay Garodia

KAEVAN UMRIGAR



After graduating in Electrical Engineering from Mumbai University, Umrigar worked in advertising as a copywriter for seven years. He then shifted to filmmaking. He is currently studying film direction at the Film & Television Institute of India, Pune.

DIRECTOR'S STATEMENT

While hunting for an old Parsi home to serve as a location for another film I was working on, one of the homes I visited belonged to a rather poor Parsi family. I, of course, had seen such people within the community before and didn't give them a second thought. But a classmate who was accompanying me remarked in dismay that he didn't know that there were people as poor as this among the Parsis.

I recalled this incident when I was searching for a suitable subject for my documentary film. I had wanted to make a film on an issue to which I had a personal commitment, and the Parsis - the community I belong to - was one such. I had also wanted to document something that had not been documented before in film or other media, and this subject served both my purposes.

I examined my own attitudes towards the poor among the Parsis, and realised that while most outsiders are completely unaware of their existence, people like me within the community, though aware of them, chose to look through them. Hence, the title, 'Invisible Parsis'. My intention was to force people to look at them for once, to acknowledge their presence as part of the community at the very least.

IS GOD DEAF?

English/28 minutes/Beta/Colour



SYNOPSIS

Increasing politicization and commercialization of religion and the consequent use of loudspeakers has resulted in noise pollution. People are afraid to speak out for fear of being targeted by vested interests and branded communal. So the nuisance continues in the name of tradition, culture and religion. One man, senior citizen H.S. D'Lima, realized that unless fear of the law wasn't instilled in the minds of both law enforcers and lawbreakers nothing would ever change for the better. He took on the might of the vested interests, faced death threats, encountered police inertia and civic apathy and even battled the accusation of being communal to prove that an ordinary man move the system!

CREDITS

Producer:

Public Service Broadcasting
Trust

Director:

Sanjivan Lal

Screenplay:

Sanjivan Lal

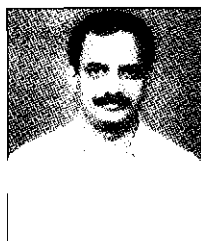
Camera:

Samcer Mahajan

Editing:

O'Neal Sahapurkar

SANJIVAN LAL



Sanjivan Lal graduated from Pune's Film and Television Institute of India (FTII) in 1992. His diploma film, 'The Second Page', was screened as part of the Indian Panorama in 1994. He is based in Mumbai. He has directed some episodes of TV shows like 'Rishtey', 'Saturday Suspense' and 'Star Bestsellers'. His 'Mujrim Kaun?', a thriller series for Sahara TV, won the prestigious RAPA award in Mumbai in 2001-02. He has also made several documentaries.

DIRECTOR'S STATEMENT

Like millions of other people I have been a victim of noise pollution. I was clueless about how to tackle it until I came across this story of Mr. H.S.D'lima, who successfully confronted the system in order to implement a ban on the use of loudspeakers after 10 pm all over the country. I as a filmmaker decided to take up from where he left. Thus this film is an attempt to create awareness about noise pollution and also inspire silent victims to do something about it. I have depended less on the voiceover and allowed the main protagonist to do the talking. His body language was vital for effective communication.

A JOURNEY WITH KAKMARAS

Hindi/24 minutes/35mm/Colour



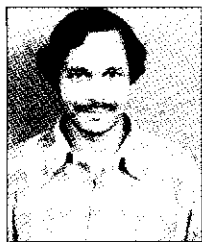
SYNOPSIS

The film deals with the life of the Kakmaras, a small, often misunderstood nomadic tribe that kills crows for their meat. It focuses on their unique lifestyle and their rituals.

CREDITS

Producer:	C.J. Paulose
Director:	Dhananjoy Mandal
Screenplay:	Dhananjoy Mandal
Camera:	Santhalal Prasad
Editing:	Atish Nandy
Music:	Chandan Roy Chowdhury

DHANANJOY MANDAL



Dhananjoy Mandal, 37, learnt the ropes of filmmaking by working with Bengali directors like Mrinal Sen and Goutam Ghose. He has made many documentaries and television serials. He also has a feature film, *Talnabami* (The Festival), to his credit.

Contact: South Duilya (Opposite Christian School), P.O. Duilya, P.S. Sankrail, Howrah 7111302, West Bengal, Phone: +91 33 26791724

DIRECTOR'S STATEMENT

I have seen the 'Kakmaras' ever since my childhood days. Clad in their peculiar dress, they would always attract me. As I grew up, I became increasingly interested in their lifestyle, their customs and rituals. They are the only community that survives on crow meat.

It is this curiosity about a small group of people alienated from the mainstream of the society that inspired this cinematic probe into their lifestyle. Illiteracy, ignorance and various types of economic, political and socio-cultural deprivations have kept the Kakmaras on the margins of our society. But they are as much a part of this country as we are.

L.L. CHANDRU IV B

Tamil/18 minutes/35mm/Colour



SYNOPSIS

Chandru is a schoolboy who is told by his friend, philosopher and guide, Dinesh, that it is kissing that causes pregnancy. On the eve of a festival, Chandru is left alone at home with the maid. Attracted by his innocent chatter, the maid tries to kiss Chandru. The boy tries his best to avoid the move but cannot prevent it.

Chandru is scared stiff. He seeks Dinesh's help. He is told that only God can help him now. So he pays obeisance to every possible God and returns home. He learns that the maid is pregnant. Chandru runs back to Dinesh, who avoids him. When he returns home, he finds his mother in the middle of an inquiry into who is responsible for the maid's pregnancy. Chandru does not want anybody else, especially his father, to be reprimanded for his misdeeds. So he approaches his mother with the intention of confessing the 'truth'. He is only a child and his confession is laughed away.

Chandru feels that even God has let him down. He runs away from home. But his problems do not cease. So he heads back home. He discovers that the maid has run away with a neighbour. In his innocence, he assumes that the neighbour must have kissed the maid before him and feels relieved of the months of self-created stress. The smile returns to Chandru's face.

CREDITS

Producer:	A.K. Sumathy
Director:	Prabhu Radhakrishnan
Screenplay:	Balaji Tharaneetharan
Camera:	Prem Kumar C.
Editing:	Mathan Gunadeva
Music:	Isaac Thomas Kottukapally
Cast:	Balajee, Shajahan, Anakarai Selvam, Chitra Rangavasan, Ganesh Babu

PRABHU RADHAKRISHNAN



Prabhu Radhakrishnan, 26, is a Fine Arts graduate from Chennai. He completed a course in film direction from the Film Institute of Tamil Nadu. In 2002, he made a short film, 'Parampatham', which was chosen for the Indian Panorama. 'L.L. Chandru IV B' is second non-feature film.

Contact: C/O Varnam Film, No. 25, Chockalinga Naicker Street, Bhuvaneswari Nagar, Nerkundram, Chennai 600107. Phone: +91 44 24873119

DIRECTOR'S STATEMENT

The winning of National Award for my first short film, 'Paramapatham', helped me get a producer who was keen on my doing another short film. During the discussion of a script with Balaji Tharaneetharan we were sharing our childhood experiences.

He revealed with confidence the belief he had at the age of eight, 'kissing a female leads to pregnancy.' I thought I was more advanced than him at that age since I knew that it was not kissing but hugging a female that makes her pregnant. This was the spark for 'L.L.Chandru IV B' and we found an interesting theme hidden behind. I started the shoot with the same crew who worked with me for 'Paramapatham'. I realised during the shoot that working with child artistes, that too non-professional ones, was a tough task given the limited budget and time at my disposal.

'L.L.Chandru IV B' depicts the innocence of a child while creating humour out of the situation stemming from the doubts and curiosity of a young mind. The backdrop provided by the picturesque town of Kumbakonam and the smell of naked earth create an ambience that heightens the primacy of the emotions.

NONGDI TARAK-KHIDARE

But It Never Rained

Manipuri/39 minutes/Video/Colour



SYNOPSIS

Dealing with the Naga-Kuki ethnic clash of the 1990s, the film attempts to highlight the impact of the social unrest on the lives of innocent people. A struggling Kuki family ekes out a meagre existence by cutting bamboos and selling them in Jirighat through a middleman, Moti. Under the blazing sun, Lungjahao and his wife Chongneikim work all day long. Occasionally sharing a brief moment of rest.

The couple stacks up the bamboos along the riverbank enthused by the hope of a heavy downpour. But the husband gets irritated because the expected rain does not arrive over Jirighat.

Lungjahao sets out one morning to go fishing at the confluence of the Maukui and the Barak. But he does not return even at dusk. His family gets tense as the night advances.

CREDITS

Producer-Director:	Ningthouja Lancha
Screenplay:	Ningthouja Lancha
Camera:	Tarun Sapam
Editing:	Leichik Len
Music:	Ningthouja Lancha
Cast:	Rajkumar Kripa, Ningthoujam Reena, Ningthouja Jayvidya, Master Lanjen Lancha

NINGTHOUJA LANCHA



Born in 1962 in Manipur, Ningthouja Lancha has a Master's degree in social and cultural anthropology. He began his stint as a director with a video film, 'Thengmallabara Radha-Manbi', in 1978. In 1993 he worked under the guidance of Ernest Gusella and Tomiyo Sasak of Fulbright Academy, USA.

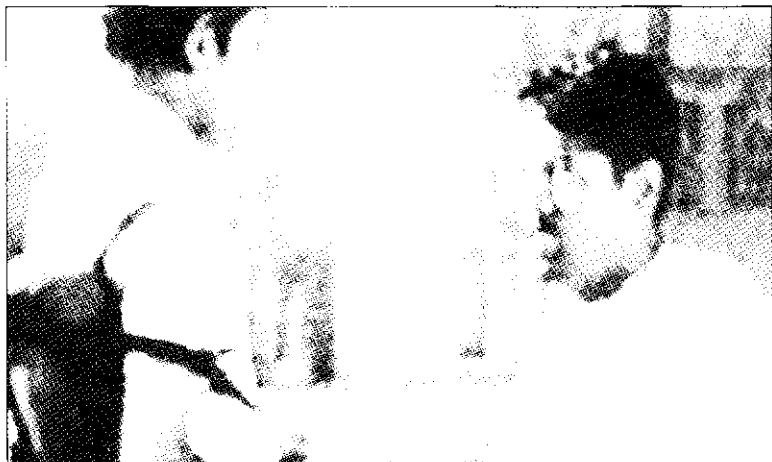
Since 1991, he has been closely associated with Doordarshan. An accomplished theatre actor, Lancha has been seen in over 20 plays. He has bagged seven Best Actor awards at various theatre festivals around the country.

DIRECTOR'S STATEMENT

The ethnic violence of the 1990s between the Nagas and the Kukis of Manipur was a fight between myth and reality. This is indeed a fitting theme for a fitting film. The film attempts to explore the inner world of the protagonists, a group of people out of favour with history. The simple and poetic style is an attempt to let the viewer enter this world and experience the emotions from within. The pacing of the film, which is opposed to the artisan-like filmmaking, is designed to enhance the lingering mood of uncertainty and insecurity that hangs over the lives of the protagonists besides underscoring the innocence of the inhabitants of the hills of Manipur.

OADH *Inclination*

Varhadi-Marathi/22 minutes/35mm Cinemascope/Colour



SYNOPSIS

'Oadh' is an adaptation of a story by Indo-Anglian writer R.K. Narayan. Nandu, a boy of ten, has spent the entire day flying kites. Not having completed his homework, he is reluctant to go to school the next day. He feigns illness but his father insists that he must go to school. Nandu falsely accuses his teacher of beating the children and cites that as a reason for his not wanting to go to school. His father writes a letter of complaint against the teacher. Caught in a trap of his own, Nandu has to now defend his lie and prove that the teacher does indeed beat up children. By the end of the day in school, he does manage to justify the letter but only too late.

CREDITS

Producer:

FTH Pune

Director:

Dhiraj Meshram

Screenplay:

Dhiraj Meshram

Camera:

Priyanka Sood

Editing:

Nimish Gaur

Cast:

Vikramjeet Siram, Nandu

Madhav, Mahesh Ghaag,

Sanyogita Bhawe

DHIRAJ MESHARAM



Hailing from Amravati, Maharashtra, Dhiraj Meshram, 30, is a final year Direction student at the Film & Television Institute of India, Pune. 'Oadh' is his diploma film. Since 2001, he has scripted and directed several other short and documentary films, including one on a women's movement against illicit liquor.

Contact: S-16 Boys Hostel, Film & Television Institute of India, Law College Road, Pune. Phone: +91 20 5457037

DIRECTOR'S STATEMENT

I have always wanted to make films on subjects that should, first and foremost, be entertaining and must have universal appeal. I found that the subject dealt with the most basic human nature — the inherent tendency of an adult to 'control' and that of a child to do as he wishes. Drawing from my own childhood experiences of kite flying, I used the metaphor of a kite to tell the story.

The main challenge was working with the child artist, Vikramjeet, who had no previous acting experience. But I found that the moment we were on the village soil, he completely transformed into my Nandu and blended with the rest of the cast and the landscape. Visually I wanted the film to have a raw quality so we shot in a real school in mostly natural light, a real hutment and with real people speaking the coarse Varhadi-Marathi dialect, which contributed hugely to the rich rustic flavour in the film.



ONCE UPON A TIME...

English & Hindi/14 minutes/Video/Colour & B&W



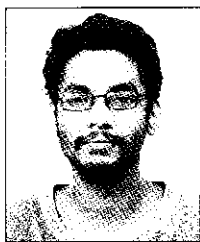
SYNOPSIS

Once there was a story – the trivialization of the media fuelled by the need of the public for instant stimulation. In it there was another story – where the core lesson encapsulated in the event, now just a story meant for consumption, gets lost. Then yet another story gets created and history goes on repeating itself, each story more gory, dastardly and inexplicable than the last. Ultimately all the stories were forgotten....

CREDITS

Producer:	FTII Pune
Director:	Ani Thomas
Screenplay:	Ani Thomas

ANI THOMAS



A student of the Film & Television Institute of India, Ani Thomas is pursuing a diploma course in Direction. After graduating in Visual Communication from Bharathiar University, he acquired a Master's in Communication Studies from the University of Pune.

DIRECTOR'S STATEMENT

This film was made as part of my second year project in the film institute. Stories have always been fascinating to me and that is the reason why the film appears the way it is now. It is difficult for me to say why I wanted to make this film. At that point of time, I did not want to make anything else. The film is structured like a collage but it draws from our old ways of storytelling. The film can be completed only by bringing together all the small fragments in order to see, hear and feel it as one. The beginning becomes the end the end the beginning as everything begins and ends at the same point.

PASSING ON

English/28 minutes/BETA CAM SP/Colour



SYNOPSIS

Langas and Manganiyars are two communities of Sunni Muslim folk musicians in western Rajasthan. For several hundred years their traditional profession has been to provide music services to their patrons on the occasion of marriages, births and other life cycle events. The patrons of the Langas are Sindhi Siphais, who are also Sunni Muslims, while those of the Manganiyars are Hindu Rajputs.

This musical tradition had been under the threat of extinction due to various reasons. The film deals with the nature of the threat that this folk music faced and how it is being successfully preserved and passed on to the next generation.

CREDITS

Producer:

PSBT & Prasar Bharti
Corporation

Director:

K. Bikram Singh

Script:
Camera:
Editing:

K. Bikram Singh
Sanjay Maharishi, Tarun Ghosh
Manoj Jain

K. BIKRAM SINGH



A one-time senior government officer, K. Bikram Singh, 65, took voluntary retirement from service in 1983 to become a full-time filmmaker. In 1984, he produced 'Andhi Gali' (Blind Alley), a feature film directed by Buddhadeb Dasgupta. He later worked as executive producer of Ramesh Sharma's acclaimed film, 'New Delhi Times'. In 1994, he made his debut as a director with the award-winning 'Tarpan' (Absolution), which was selected for the Indian Panorama. Bikram Singh has produced and directed over 60 documentaries on a wide range of subjects and themes, notably art, literature, environment and tourism. Among his best-known documentaries is 'Satyajit Ray: Introspections', a personal tribute to the master.

Contact: Cine Arts Media, 242 SFS Flats, Hauz Khas, New Delhi 110016. Phone: +91 11 26866923

DIRECTOR'S STATEMENT

I have had a long association with Rajasthan. I became interested in the Langa and Manganiyars folk music because of the work done by the ethno-musicologist Komal Kothari, who had spent a better part of his life in studying and preserving this folk tradition.

The other aspect that interests me is the rapid pace at which our folk traditions are disappearing, whether of music or of visual arts, because of the impact of so called development. All traditions are subject to change and it is the change that helps the traditions grow. What is new in our times is the extremely fast pace of change or development which is creating a disconnect between

arts and ordinary life. Folk traditions usually do not have a structured system of teaching it to the next generation. It is passed on by the simple process of imbibing it in their day-to-day living. But the current situation demands that we devise a more systematic approach to passing on the tradition to the next generation.

RABIN

English/35 minutes/35mm/Colour



SYNOPSIS

This film is a documentary on Rabin Mondal, an eminent Indian artist of our time. It talks about his journey from his childhood to the making of a great painter through the various shades of his life. It also highlights the distinctive features of Rabin Mondal's works and the impact they have always created in his viewers in the language of magical visuals and sounds.

CREDITS

Producer:	Ashish Anand
Director:	Buddhadeb Dasgupta
Screenplay:	Buddhadeb Dasgupta
Camera:	Buddhadeb Dasgupta
Editing:	Rabi Ranjan Moitra
Music:	Biswadeb Dasgupta

BUDDHADEB DASGUPTA



One of India's greatest living directors, Buddhadeb Dasgupta began his professional life as a lecturer of Economics in 1968. He continued teaching until the mid-1970s even as he emerged as an important Bengali poet and novelist. His formidable reputation as a filmmaker rests on a body of work that is remarkable as much for the poetry that flows through them as for their social relevance.

One of his more recent films, 'Uttara' (The Wrestlers), won the Best Director prize at the 2000 Venice Film Festival. The film was selected that year for the Masters section of the Toronto Film Festival. His two subsequent films, 'Mondo Meyer Upakhyan' (A Tale of a Naughty Girl) and the just-completed 'Swapner Din' (Chased By Dreams), have also earned the same honour in Toronto.

Awards and accolades have come Dasgupta's way ever since he made his first Bengali-language feature, 'Dooratwa' (Distance) in 1978. It was the first part of an acclaimed trilogy that was completed with 'Grihajuddha' (Crossroads) and 'Andhi Gali' (Blind Alley), his first film in the Hindi language.

Dasgupta's other equally admired films include 'Neem Annapurna' (Bitter Morsel), 'Bagh Bahadur' (Tiger Man), 'Tahader Katha' (Their Story), 'Charachar' (Shelter of the Wings) and 'Lal Darja' (Red Doors). He also has several award-winning documentaries to his credit.

Contact: 32/1F Gariahat Road South, Flat 3A, Kolkata 700031. Phone: +91 33 24735545

DIRECTOR'S STATEMENT

This documentary film is about the eminent artist of our time and long time friend of mine, Rabin Mondol. Rabin's canvases.

their archetypal forms, the riot of colours and the passion evoked through them are behind the making of this film. Delhi Art Gallery's enterprising support as the producer of this film has been thoughtful and praiseworthy.

I have shot 90 per cent of the film at 26-28 frames per second. This gives an ethereal quality and helps the viewer to be a part of the world (different from our known surroundings) in which an artist resides. The sounds used in the film are not mere musical notes or voices and are coupled with the cinematography to reveal the shades and turmoil of the creator's inner self.

Paintings have always been a source of inspiration, triggering my imagination. I have made several documentaries on painters and paintings. And it's wonderful to make short films about painters in the breathing space between two feature films. I find it refines and ignites my vision.



SAANJH *The Dusk*

Hindi/22 minutes/35mm/Colour



SYNOPSIS

A small crowded chawl somewhere in the suburbs of Pune. Managed by a stern landlady, it is occupied by people from different backgrounds. Sandeep, a young, educated man, comes to stay in the chawl. He comes into contact with the people living in the chawl - the landlady, a young woman Deepa and, in particular, an old man, who has no family and is on the verge of becoming senile. Sandeep gets emotionally attached to the old man and cares for him. But for how long? The burden of the old man becomes too much for everyone. Suddenly one day, the old man disappears.

Back in the chawl, life goes on as usual, with each one cocooned in his own world.

CREDITS

Producer:

FTII Pune

Director:

Jasmine Kaur

Screenplay:	Jasmine Kaur
Camera:	Parasher Baruah
Editing:	Avinash Roy
Music:	Rahul Ranade

JASMINE KAUR



Born in Jalandhar, Punjab, in 1978, Jasmine Kaur completed her graduation in Political Science from Lady Shri Ram College, New Delhi, in 1999. She joined the FTII, Pune in February 2000. She is currently a final year direction student at the institute.

DIRECTOR'S STATEMENT

It's an honour for me that my film 'Saanjh' is going to open the Indian Panorama non- feature section at IFFI 2004. As a student of cinema, it gives me an opportunity to reach out to a wider audience and to interact with filmmakers from the world over.

'Saanjh' is a simple film with a simple story. It is about something that we see all around us, something most of us can relate to. In today's day and age, when all of us are so busy with our own lives, we often tend to forget about our elders, who end up as victims of neglect. While all they need is a little bit of care. The film is an effort to convey some of these feelings.

While making the film, I got an opportunity to work with senior actors like Chandrakant Gokhale and Lalan Sarang, which was a great learning experience in itself.

'Saanjh' is my diploma film made at FTII and I would always be grateful to my institute for giving me all the support and guidance.



SANTINIKETAN: A FLASHBACK

English/30 minutes/35mm/Colour



SYNOPSIS

This is a documentary on Santiniketan, where Rabindranath Tagore started a school in 1901. Debendranath Tagore built this “abode of peace” in 1860. The film traces the early history of Santiniketan, where Kala Bhavan, a centre for the arts, was founded in 1919 followed by the setting up of Vishwa-Bharati, a university, in 1925. It also talks about painters and artists like Nandalal Bose, Binodebehari Mukherjee and Ram Kinkar Baij, who learnt and practised their craft here.

CREDITS

Producer:	National Gallery of Modern Art
Director:	Arun Khopkar
Screenplay:	Arun Khopkar
Camera:	Vivek Shah
Editing:	Arunabha Mukherjee

ARUN KHOPKAR



Arun Khopkar got his diploma in film direction from FTII in 1974. Since then he has worked as a freelance filmmaker, film scholar and film teacher. He has made over 30 short films and two features, which have won many national and international awards. A number of them deal with art forms like painting, dance, music and literature where he has aimed at exploring the language of cinema. He is an internationally recognized authority of film aesthetics specializing in the work of Sergei Eisenstein. He has written a study of Guru Dutt.

Contact: 1230,Dheeraj Valley Tower No. 1, Near Saibaba Complex, Ciba Geigy India Road, Goregaon (E), Mumbai 400067. Phone: +91 22 28429934

DIRECTOR'S NOTE

My film was triggered by an excellent exhibition 'Santiniketan: The Making of a Contextual Modernism', curated by Prof. R. Siva Kumar and organised by the National Gallery of Modern Art in 1997.

The work of the founders of Santiniketan was based on an intense observation of the nature and people surrounding them. It was integrated with a deep understanding of India's classical and folk arts, art of Europe and the Far East, taking into cognizance of the dynamics of socio-political reality of contemporary India.

Our film aims to retrace the vision of these artists and their surroundings through the camera lens and to weave its sounds and images into a meaningful argument so that a flashback will influence a flashforward from the present times. In doing so we hope to address the question of our national identity even in the present times of globalisation.



AN UNFINISHED MOVIE

Malayalam/35 minutes/Sera SP/Colour



SYNOPSIS

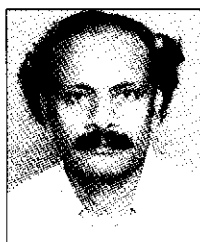
The concept of the film is derived from a letter written by Kargil war martyr Narayanan Kutty exhorting a singer to work for peace between India and Pakistan. A laundry girl, before his fourth death anniversary, found the letter in the pocket of his official uniform.

Further, the film deals with the frustrations of a director, who happens to be the protagonist, who is unable to complete a film because of technical and financial constraints. He searches for ingredients to sensationalize his film and stumbles upon some Afghan and Iraq war footage. While at the editing console, he sees the mutilated body of a boy in the rushes. The scene shocks the director and he abandons the project. He narrates the climax to the audience.

CREDITS

Producer:	Telematics Vision
Director:	Avira Rebecca
Screenplay:	Avira Rebecca
Camera:	Lalu A., Predeep Chandra
Editing:	Rafeeq Nhamanghat
Music:	Prakash P.

AVIRA REBECCA



Hailing from Kottayam, Kerala, Avira Rebecca has a diploma in film direction from the Southern Film Institute, Thiruvananthapuram. She has worked as an assistant to directors like T.V. Chandran, Shankar and Biju Varkey. 'An Unfinished Movie' is her first independent film.

DIRECTOR'S STATEMENT

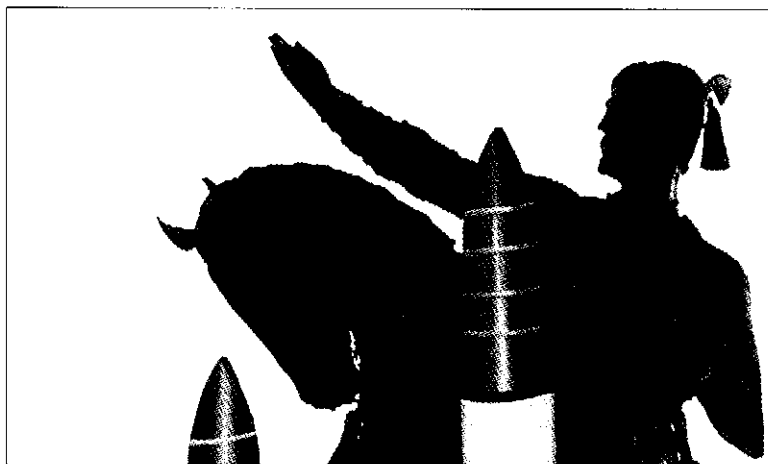
In this short film titled 'An Unfinished Movie', I have described a lot of real things happening to an ordinary person living in an undeveloped country. The situations of the 'Director' in the said short film can be truly seen among the people around us who are trying to direct a Movie.

What I want to show are the hurdles faced by a poor director, who is trying to make a film. First he is trying to make a fiction film. But the heroine of the film gets married and the film remains unfinished. Then he tries to make a film on strikes and fails. Then he decides to make a film on war with the ambition of making some money. But the scene of an innocent boy, who has lost both his hands and legs in the war, pulls him away from the theme. This reveals the essential humanity of the director.



WAR AND PEACE

English-Hindi-Marathi-Japanese Video/163 minutes/
Colour



SYNOPSIS

Shot over three tumultuous years in India, Pakistan, Japan and the United States, after the 1998 nuclear tests on the Indian sub-continent, 'War and Peace' documents the current, epic journey of peace activism in the face of global militarism and war.

Divided into six chapters, the film is framed by the murder of Mahatma Gandhi in 1948. This act of violence was so profound, its portent and poignancy remain undiminished 50 years later. As a child filmmaker Patwardhan was immersed in the non-violent Gandhian movement. Because of this he, in WAR AND PEACE, examines India's trajectory towards naked militarism with sorrow, although along the way the film captures joyful stories of courage and resistance.

Amongst these chapters is a visit to the "enemy country" of

Pakistan, where, contrary to expectations, Indian delegates are showered by affection, not only by their Pakistani counterparts in the peace movement, but by ordinary citizens who declare without caution that “hate is the creation of politicians.”

‘War and Peace’ examines not merely the militarization of India, but analyzes the human cost that is extracted from its citizens in the name of ‘National Security.’ From the plight of residents living near the nuclear test site, and the horrendous effects of uranium mining on local indigenous populations, it becomes clear that, *contrary to a myth first created in the U.S., there is no such thing as the “peaceful Atom.”*

Going beyond the story of South Asia, ‘War and Peace’ follows the extraordinary visit of Japanese Atom Bomb survivors after the Indian and Pakistani nuclear tests. Their visit becomes the impetus for a re-examination of events that led to the bombing of Hiroshima and Nagasaki. Were these bombs necessary? American historians who recently curated an exhibit about this issue for the Smithsonian Museum in Washington DC were amazed to find their voices suppressed.

CREDITS

Director/

Producer:

Anand Patwardhan

ANAND PATWARDHAN



Anand Patwardhan has made socio-political documentaries for nearly three decades. Despite numerous national and international awards his films are often suppressed by the ruling elite. They have tackled subjects like street dweller (Bombay Our City, 1985), religious fundamentalism (Raam Ke Naam, 1992), the connection between machismo and sectarian violence (Father, So and Holy war, 1995) and the plight of those displaced in the name of development (A Narmada Diary, 1995).

Contact: Phone: +91 22 2414 3782 Fax: +91 22 24142946

DIRECTOR'S STATEMENT

In the last few decades I watched my country sacrifice all the principles that once made me proud of our Independence. Non-violence, secularism and egalitarianism were replaced by venality, religious sectarianism and militarism. Mahatma Gandhi became hopelessly out of place and out of date.

The film was born out of depression. For me the spectre of what might happen if nukes fall on India or Pakistan is matched by the horror of watching people celebrate their powers of mass destruction. Now the chance of a deliberate or accidental holocaust looms large as does the inevitability that much of our badly needed resources will be poured down the arms drain. "War and Peace" is a critique of nuclear nationalism and mindless patriotism.

In the Indian and Pakistani context this "patriotism" is mixed up with notions of religious supremacy which makes it that much more lethal but our region is not unique in this respect. It does not need much imagination to see that even in so-called advanced nations like the USA, racism and deep-seated religious prejudice fuels the propensity towards righteous war and the belief that "terrorism" resides only in the other. And so the journey that eventually became "War and Peace".



FILM INSTITUTIONS & AGENCIES

CENTRAL BOARD OF FILM CERTIFICATION

Films can be publicly screened in India only after they have been certified by the Central Board of Film Certification (CBFC). The Board set up under the Cinematograph Act, 1952 consists of a Chairman and a minimum 12 and a maximum 26 non-official members, all appointed by the Government. The Board functions with headquarters at Mumbai and nine Regional Offices at Bangalore, Mumbai, Kolkata, Hyderabad, Chennai, Thiruvananthapuram, New Delhi, Cuttack and Guwahati. We have 14 main languages in which films are produced and only 9 Regional Offices all over the country. Hence the films produced in Gujarati, Punjabi, Rajasthani etc. are certified mostly in Mumbai since there are no offices in those places. the Regional Officers are assisted in the examination of films by members of Advisory Panels, which include eminent educationists, are critics, journalists, social workers, psychologists etc. The Board examines films for certification in accordance with the provisions contained in the Cinematograph Act, 1952, the Cinematograph (Certification) Rules, 1983 and the guidelines issued by the Central Government.

In 2003, the Board certified 877 Indian and 282 foreign feature films, 1177 Indian and 228 foreign short films, 164 Indian video feature films, 2 Indian video long films other than feature and 232 foreign video features, 920 Indian video short films and 182 foreign video short films.

The Film Certification Appellate Tribunal (FCAT), constituted in March, 1984, hears appeals against decisions of the Central Board of Film Certification. The headquarters of the tribunal is at New Delhi.

CHILDREN'S FILM SOCIETY, INDIA

Children's Film Society, India (CFSI) was established in 1955 to provide value-based entertainment to children through the medium of films. The organization is engaged in production, acquisition, distribution, exhibition and promotion of children's films. The Society is committed to spreading and encouraging the children's film movement in India and abroad.

The head office of the CFSI is in Mumbai with branch/zonal offices in New Delhi and Chennai. During 2003-04, CFSI completed 10 films in all (five features and five shorts). Films produced/procured by the Society are exhibited through state/district-wise package programmes. In 2003-04, CFSI conducted 8589 shows for an audience of nearly 36.39 lakhs. Efforts are being made by the Society to take these programmes to the north-eastern states and other remote areas of the country. Apart from producing a feature film, *Tora*, directed by eminent Assamese filmmaker Jahnu Barua, CFSI also organised a festival of children's films in six districts of Assam. Also a three-day-long filmmaking and appreciation workshop was conducted in Guwahati.

The CFSI also markets its films on videocassettes. In 2003-04, 694 cassettes and CDs were sold across the country. CFSI films were telecast regularly on television channels. In 2003-04, 13 feature films were telecast on Star Gold. Besides, four films entered in the 13th International Children's Film Festival were telecast on DD Bharati.

The films produced by CFSI are screened in various and national and international film festivals. CFSI also holds its own International Children's Film Festival every alternate year. The 13th such festival, which was held between Nov 14 and 20, 2003, in Hyderabad, was a great success.

FILM AND TELEVISION INSTITUTE OF INDIA, PUNE

Film and Television Institute of India conducts the following courses in film and television:

1. Three Year Diploma Courses in Direction, Cinematography, Audiography and Editing;
2. Two-year Diploma Course in Acting
3. One-year Certificate Course in Screenplay Writing
4. One-year Certificate Course in Television in Direction, Electronic Cinematography, Video Editing and Audio and Television Engineering.

In addition, FTII also conducts short courses of duration ranging from 3 days to 12 weeks for working professionals and those with related interests. This year, FTII student films were selected in competition sections of a number of international film festivals including the prestigious Oberhausen and Munich film festivals in Germany, Clermont Ferrand Film Festival, France, and Camerimage International Film Festival of Art of Cinematography, Poland.

Besides, one student film 'Darshan' received Best Film Award in Ibda'a Media Student Awards - 2004 of Dubai Media City. Umesh Kulkarni, director of the film, was invited to attend the Award Ceremony and awarded the trophy and a 2-week internship in London. One more student film 'Bombay Summer' was selected in the competition of Clermont Ferrand Film Festival, France. Thereafter, the film was invited to a number of festivals all over the world. Raaghav Dar, director of the film, received the 'Honorable Mention Citation' from the British Association of Film & TV Academies, Los Angeles as award for excellence given at the ASPEN Short Film Festival, Los Angeles.

This year FTII films won three National Awards. Ek Aakash by director Sudhakar Reddy won Special Jury Award. Ramesh Birajdar, audiographer of the film Bhaba Paagla won Best Audiography Award, while Shilpi Dasgupta received Special Mention for innovative direction of her film Mangali. Six FTII student films, Saanjh, Ek Aakash, Oadh, Invisible Parsis, Once Upon A Time, and Chauras Chand have been selected for screening in the Indian Panorama section of the 35th International Film Festival of India.

NATIONAL FILM DEVELOPMENT CORPORATION LIMITED

National Film Development Corporation Limited (NFDC), incorporated in 1975, is the central agency established to promote the good cinema movement in the country. It was restructured in 1980 after amalgamation of the Indian Motion Picture Export Corporation (IMPEC) and Film Finance Corporation (FFC). The primary objective of NFDC is to foster excellence in cinema and to develop state-of-art technology in audio-visual and related media. The main activities of the Corporation include financing and production of films with socially relevant themes, creative and artistic excellence and experiments in form, distribution and dissemination of films through various channels.

NFDC also provides essential pre-production and post-production infrastructure to the film industry, in pace with the latest technology. NDFC also endeavours to promote culture and understanding of cinema by organizing film weeks, Indian Panaroma and film festivals in collaboration with film societies, National Film Circle and other agencies representing Indian and foreign films. It has produced/co-produced and financed/co-financed more than 300 feature films, short films and documentaries. NFDC has been associated with quite a few widely acclaimed films, which have won national and international awards.

NFDC encourages the concept of low-budget films which are high in quality, content and social values. During 2003-04 (up to September 2004), production of six films in different languages was completed and four films were under production.

National/International Recognitions: The Coporation as part of its promotional activity supports the talents of Directors and Technicians, some of whom made great strides in their chosen

field and made a mark in later years. During the year under report 'Maargam' (Malayalam), a film produced and directed by Rajiv Vijay Raghavan, for which finance was provided by way of a loan, had won Indira Gandhi Award for the Best First of a Director and won Swarna Kamal and a cash prize of Rs. 25,000/- to the producer. Also the film won a cash prize of Rs. 25,000/- to the Director, Rajiv Vijay Raghavan. This film has also won seven Kerala State Film Awards such as Best Feature Film Award, Best Actor Award, Best Script Writer Award, Best Cinematographic Award, Best Background Music Award, Best Sound Recordist Award, Special Jury Award for the actress Meera Krishnan.

Another film, 'Raghu Romeo', co-produced by the Corporation along with Rajat Kapoor won a National Award as the Best Film in Hindi. Similarly, 'Dance Like A Man', directed by Pamela Rooks, won the National Award for the Best Feature Film in English.

The Corporation has undertaken the release of 'Raghu Romeo' at centres like Delhi, Mumbai and UP Provinces and the overseas theatrical rights have already been sold. As regards satellite rights the Corporation is negotiating with Star TV Network.

The Corporation has signed an agreement for the Indian theatrical distribution for the film 'Dance Like A Man'. The film, which was commercially released in Mumbai, received rave reviews. It is expected that the critical acclaim of the film review is expected to reflect in the box office collection as well.

Export: During the year 2003-04, 41 films were exported to various countries abroad. The export revenue of the Corporation during this period amounted to Rs. 141.51 lakhs.

The Corporation participated in 38 International Film festivals showcasing 94 Indian films. During the year, the Corporation arranged a Indian Film Festival in association with Mauritius Film

Development Corporation. The focus was on the film produced by the famous director Gautam Ghosh. In the last week of September 2004 for the third time in succession a week-long Malayalam Film Festival was held in UAE. The festival was attended by the renowned film director Adoor Gopalakrishnan, film artistes like Sheela and NFDC officials. This festival received good response from the Indians living in UAE and also NFDC got good mileage as promotional agency.

Technical Projects

Subtitling: The Corporation has a state-of-the-art Laser Subtitling Unit, the first of its kind in Asia. The unit provides subtitling facilities for films. This unit also facilitates inter positive subtitling of popular Hindi films for taking several copies catering to bulk demands for release in the UK and North America.

Several Hindi commercial films have been subtitled in inter positive itself and a number of copies made releasing in U.K. and North America.

The Project Section also has facilities for subtitling in Latin character in all European languages, Chinese, Japanese and Arabic. The Corporation also undertakes Video Subtitling in various regional and foreign languages. Recently a unit for this purpose has been started of Chennai also. These facilities are fully utilized by the Film Industry, besides Ministry of External Affairs, NFAI, DD, DFF, etc.

Other Technical Projects

- 1) 16MM Film Centre at Kolkata provides production/post production facilities to the film industry in the eastern region.
- 2) Video Centre at Chennai undertakes Telecine transfer, Video duplication, Multilingual subtitling, Avid Non-linear Editing.

- 3) The projects Section in Mumbai and Delhi provides facilities for capsuling films for telecast on the National Network, providing technical telecast support to Doordarshan.

Another Video Editing and Post-Production Studio "DHWANI" was set up recently in Kolkata to provide the latest Beta, Digi-Beta and Non-linear Editing facilities and special effects for catering to the needs of the Eastern Region.

The 16mm Film Centre is also equipped with BL-3, Arri 3 and 16 mm cameras.

Export: NFDC plays a major role in exporting Indian films, either its own production or films acquired from other producers. With a view to spur the exports, NFDC participates in all major International Film Festivals in order to procure orders and also meet the potential buyers.

Promotion of Good Cinema: The Corporation continues to organise festival of won and acquired films all over the country with the active participation of film societies, universities, State Film Development Corporation etc. on a regular basis. The National Film Circle continues to be active and organizes screenings of quality films at Nehru Centre evoking enthusiastic response from the discerning audience.

Welfare Activities: The Cine Artistes Welfare Fund of India (CAWFI) the biggest ever trust in the Indian Industry set up by the Corporation in 1992 extends financial to needy cine artistes of yester years. The Corpus of the Trust as on date has grown to Rs. 4.48 crores. So far more than 958 cine artistes have availed of the pensionary and other benefits from the trust. Presently about 517 cine artistes are availing financial assistance from the trust. During the year an amount of Rs. 47.06 lakhs have been disbursed as pension to cine artistes.

SATYAJIT RAY FILM & TELEVISION INSTITUTE

Located in Kolkata and named after the legendary film maestro Satyajit Ray, SRFTI is the second national level training institute to be established by the Government of India. The institute offers three-year post-graduate diploma courses in Direction & Screenplay Writing, Motion Picture Photography, Editing and Sound Recording. Apart from the basic diploma course, the institute also has the provision to conduct short and medium term courses on areas related to film and television. Establishment of SRFTI was occasioned by the growing demands for professionally trained manpower by the burgeoning entertainment industry and to make available the high cost-intensive training facilities in the field at an affordable cost. The institute therefore aims at becoming a major hub for the industry to source professionally trained manpower, capable of creative and innovative work. In training the students, a special thrust is laid on practical projects so as to instill confidence in them to take up independent assignments immediately after their passing out of the institute. Research and explorative studies in the sociology and culture and technology of film and television constitute another area of focus in SRFTI.

Having started its academic activities in 1996, SRFTI is a still growing organisation and its main strength lies in its contemporary infrastructure and attitude. The institute has a massive 40-acre campus distinguished by an impressive architectural design and landscape comprising an artificial lake and greenery. Further, it is equipped with state-of-the-art technology that helps in preparing the students to market savvy and take on their future challenges in the industry with ease. There is also a modern 80-room hostel to accommodate all

students of the PG diploma course for whom it is obligatory to reside in the hostel.

SRFTI in its eight years of active operation has been able to carve out a niche for itself as a training institute of repute at a global level. The diploma films made by the first two batches have won several national awards and made their way to prestigious festivals like Cannes, Oberhausen and Montreal, among others. Besides, students passing out of the institute have found ready employment in the film and television industry.